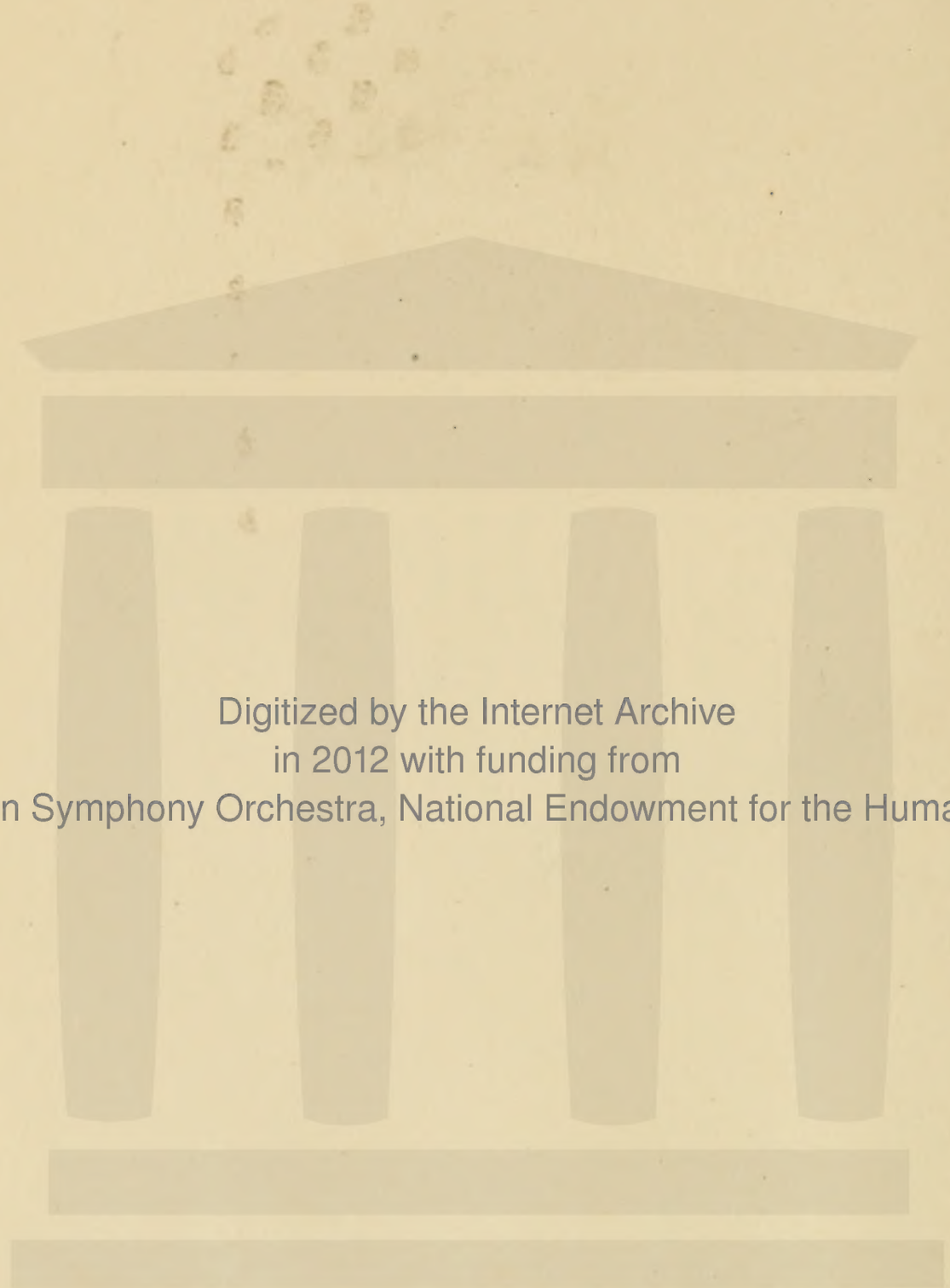

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FIRST CONCERT,
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AT 8.15 PRECISELY.

PROGRAMME.

Brahms . . . . Symphony No. 3, in F major, Op. 90

I. Allegro con brio (F major).
II. Andante (C major).
III. Poco allegretto (C minor).
IV. Allegro (F minor).

Rubinstein . Concerto for Violoncello, No. 2, in D minor, Op. 96

Allegro moderato. Andante. Moderato. Allegro vivace.

Richard Strauss . . . . Tone-poem, "Don Juan," Op. 20

Beethoven . . Overture to "Leonore" No. 2, in C major, Op. 72

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SYMPHONY NO. 3, IN F MAJOR, OP. 90 . . . . JOHANNES BRAHMS.

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

This symphony was first performed on Dec. 3, 1883, at Vienna. The first performance in Boston was by the Boston Symphony Orchestra under Mr. Gericke, Nov. 8, 1884. The first performance in the United States was at a public rehearsal of one of Mr. Van der Stucken's Novelty Concerts, on Oct. 24, 1884. The copyright of the manuscript was sold to the publisher Simrock, of Berlin, for 36,000 marks ($9,000) and a percentage on sums realized by performances.

Hans Richter in a toast christened this symphony, when it was still in manuscript, the "Eroica." Hanslick remarks concerning this: "Truly, if Brahms' first symphony in C minor is characterized as the 'Pathetic' or the 'Appassionata' and the second in D major as the 'Pastoral,' the new symphony in F major may be appropriately called his 'Eroica'"; yet Hanslick took care to add that the key-word was not wholly to the point, for only the first movement and the finale are of heroic character. This third symphony, he says, is indeed a new one. "It repeats neither the poignant song of Fate of the first, nor the joyful Idyl of the second; its fundamental note is proud strength that rejoices in deeds. The heroic element is without any warlike flavor; it leads to no tragic action, such as the Funeral march in Beethoven's 'Eroica.' It recalls in its musical character the healthy and full vigor of Beethoven's second period, and nowhere the singularities of his last period; and every now and then in passages quivers the romantic twilight of Schumann and Mendelssohn."

The first movement, Allegro con brio in F major, 6-4, opens with three introductory chords (horns, trumpets, wood-wind), the upper voice of which, F, A-flat, F, presents a short theme that is as an emblematic figure, or device, which recurs significantly throughout the movement. Although it is not one of the regular themes, it plays a dominating part, immediately as bass

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and later as an opposing voice in middle and upper position to the first theme, which is introduced by the violins in octaves, supported by violas, violoncellos, and trombone at the beginning of the third measure. The short introductory, now counter, theme rises as a bass, and produces thereby a strongly-marked cross-relation,— the A-flat of the bass against the preceding A-natural of the first theme. This deliberate violation of the rules has provoked much discussion, although the swing of the theme is in no way influenced by this cross-relation, or *Querstand.* Some find here the "keynote to some occult dramatic signification." Mr. William F. Apthorp has voiced this opinion with peculiar felicity: "It seems to me that it can only be explained on the supposition of some underlying dramatic principle in the movement, such as the bringing together of two opposing forces,— Light and Darkness, Good and Evil, or perhaps only Major and Minor,— for on purely musical grounds the thing has little sense or meaning. The first theme starts in passionately and joyously, in the exuberance of musical life; the counter-theme comes in darkly and forbiddingly, like Iago's

> "'. . . O, you are well-tun'd now!
> But I'll set down the pegs that make this music,
> As honest as I am.'"

The second chief-member of the body of the first theme is silent for four measures, while the first violins continue; but it again appears in the bass, A, C, A. Enharmonic modulation leads to A major, the tonality of the second theme. There is first a slight reminiscence of the "Venusberg" scene in "Tannhäuser,"—"Naht euch dem Strande!"; and Dr. Hugo Riemann goes so far as to say that Brahms may have thus paid a tribute to Wagner, who died in the period of the composition of this symphony.

The second theme is of a graceful character, but of compressed form, and is in strong contrast with the broad and sweeping first theme. The

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rhythm, 9-4, is complicated. The clarinet sings against a bassoon phrase over a double drone-bass or organ-point from the deeper strings, while the flute embellishes. This is repeated, and the strings bring a short phrase in antithesis. But, with the end of this section in 9-4 and with the return to 6-4 and the stormier mood, the oboe gives out the "device" (A, C, A).

The free fantasia, or middle section, is comparatively short,— nine pages of the score to fourteen occupied by the exposition. Both themes are developed, and the "device" is developed melodically by horn and oboe.

The recapitulatory section begins with a reannouncement of the "device" in full harmony (F, A-flat, F, in wood-wind, horns, trumpets, and strings), and the "device" is repeated by the trumpets, horns, trombones, bassoons; and it gives way to the announcement, as at the beginning of the movement, of theme and counter-theme together. The development is much like that in the first part. The second theme, in 9-4, is now in D major. The first theme is in F major at the beginning of the elaborate coda. After a struggle it triumphs over its old adversary, and, triumphant, dies away in pianissimo.

The second movement, Andante in C major, 4-4, opens with a hymn-like passage, which in the first three chords reminds one of the "Prayer" in "Zampa." It is played in four-part harmony by clarinets and bassoons, re-enforced after two measures by horns and flutes in the lower register. Violas and violoncellos in four parts repeat the last measures of several phrases, as an echo. The theme developed in this manner is followed by a variation for the strings, wood-wind, and horns. The transition to the second theme consists of a figured and extended repetition of the first half-period. This second theme is sung first by clarinet and bassoon, then by oboe and horn, in octaves, while there is a subdued accompaniment in the

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strings. The strings lead in a supplemental passage, wood-wind instruments answer them, and then there is a phrase of six measures remarkable for its transitional harmonies. The first theme returns in new and elaborate variations. The remarkable harmonies reappear as an approach to the short coda, which is built on fragments of the first theme, in clarinets and bassoons, then in the brass, while rising arpeggios in oboe and flute lead to the close.

The third movement is a poco allegretto in C minor, 3-8, and is a romantic substitute for the traditional scherzo. It is scored for a small orchestra,— strings, wood-wind, and two horns. It is an example, seldom found, of a third movement in the minor of the dominant of the key of the symphony. And here is there more or less of a return to the restless spirit of the first movement. The chief theme, mezza voce, espressivo, is sung in the first twelve measures by the violoncellos, afterward by the violins with more of an accompaniment. Contrapuntal passages between violoncellos and first violins supply the antithesis. A repetition, with melody spread out in flute, oboe, and horn; and a modulation to A-flat major, brings in the second theme, which is given to the wood-wind in strange harmonies to a syncopated accompaniment of the violoncellos. There is a repetition of this theme, which is modified. There is a flowing passage for the strings alone. Again the strange harmonies in the wind. There is a return to the first theme in C minor, which is sung by the horn, then by the oboe, and at last by the first violins and violoncellos. There is a short coda.

The Finale, allegro, in F minor, 2-2, opens with the statement of the first theme (sotto voce) by the strings and the bassoons. The exposition is simple, and the theme is then repeated in more elaborate form by flutes, clarinets, and bassoons. Trombones announce a solemn, fateful thing in A-flat major, given out pianissimo by strings and wind instruments in

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harmony. A strong transitional passage leads to another theme in C major, of a lighter and more jubilant nature, given out by violoncellos and horns, and later by the first violins and wood-wind, while there is a running contrapuntal bass (strings). The rhythm is complicated. The development leads to a climax, fortissimo, and after another intermediary passage a bold theme in syncopated rhythm enters. This is developed with suggestions of the first theme. The measures that follow are a combination of free fantasia and recapitulation. This combination begins with a reappearance of the chief theme in its original form, which is repeated in harmony and elaborated. There is a passage built on an organ-point and ornamented with allusions to the first theme, then a return of the solemn theme in trombones and other wind instruments. There is a brave attempt to re-establish the inexorable "device" (F, A-flat, F); but the major triumphs over the minor, and at the end the strings in tremolo bring the original first theme of the first movement, "the ghost" of this first theme, as Mr. Apthorp calls it, over sustained harmonies in the wind instruments.

The symphony is scored for 3 flutes, 2 oboes, 2 clarinets, 2 bassoons, double bassoon, 4 horns, 2 trumpets, 3 trombones, kettle-drums, and strings.

Miss Elsa Ruegger, violoncellist, was born at Lucerne, Switzerland, Dec. 6, 1881. She studied with Ed. Jacobs, of the Brussels Conservatory, played in a charity concert when she was eleven years old, and made a concert tour when she was thirteen. On June 20, 1896, she took in competition the first violoncello prize of the Brussels Conservatory "with the highest distinction." Since then she has journeyed extensively in Europe and in the United States as a virtuoso. Her first appearance in this country was at a Boston Symphony Orchestra Concert in Music Hall on

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Oct. 21, 1899, when she played, under Mr. Gericke, Lalo's Concerto in D minor.

CONCERTO FOR VIOLONCELLO, NO. 2, IN D MINOR, OP. 96.

ANTON RUBINSTEIN.

(Born at Wechwotynez, near Balta, in Podolia, Nov. 28, 1829; died at Peterhof, near St. Petersburg, Nov. 20, 1894.)

After his return from the United States in June, 1873, to Peterhof, Rubinstein at once began to compose; and among the works of this period of his life are the "Dramatic" Symphony (No. 4), the opera "Die Makkabäer," the Concerto in D minor for violoncello, and the Sextet in D major. The year 1875 saw the production at St. Petersburg of the "Dramatic" Symphony (January 23) and his opera "Der Dämon" (January 25) and at Berlin the production of "Die Makkabäer" (April 17). The Sextet was produced at St. Petersburg on November 7 of the following year.

The European music journals of 1875, 1876, 1877, say little about the early performances of this violoncello concerto. The work was finished in 1874, and given to the public in 1875. When it was played at Moscow, early in 1877, it was much relished "on account of its strongly marked Russian character"; and yet the inner brotherhood of the Russian school dismissed Rubinstein as a cosmopolite who was inclined to look toward Germany.

Rubinstein's works for the violoncello are: Three pieces for pianoforte and violoncello, Op. 11, No. 2; Sonata in D major for pianoforte and violoncello, Op. 18; Sonata in G major for pianoforte and violoncello, Op. 39; Concerto in A minor for violoncello and orchestra, Op. 65; and this Concerto in D minor. Of these the most frequently played are the Sonata, Op. 18, and the Concerto, Op. 65. The Concerto in A minor was

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played by Klengel at a Gewandhaus Concert, Leipsic, March 2, 1899; and one of the most recent performances of the Concerto No. 2 was by Lövensohn at Cologne in 1897.

The movements of this concerto are connected, but the work is for the most part of conventional form and of virtuoso character. The Allegro moderato, 4-4, opens with four measures given alternately to horns and strings, and the first theme is exposed frankly and forte by the solo violoncello with an accompaniment pizzicato. The theme is amplified, and the section ends with a cadenza. After the traditional "tutti of refreshment" a cadenza introduces the second theme (solo violoncello). After the usual development strings and horns lead to an expressive Andante in 6-8 (F major). Clarinets and bassoons sing in four-part harmony. The song is repeated by strings, while the violoncello has a counter-theme. The song returns to wind instruments, and is interrupted by a cadenza, which leads to the repetition of the second section.

Another cadenza, interrupted by full chords, is followed by a Moderato, scherzando, in 2-4 and in D major, in which the violoncello has a playful theme, which is repeated by the clarinet, and then given to other wind instruments while the violoncello indulges in florid figuration. There are suggestions of the treatment of the wood-wind in the scherzo of the "Dramatic" Symphony. The pace grows faster and faster. A cadenza leads to a short Allegro vivace in 3-4, which brings the end.

This concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, kettle-drums, and strings. It is dedicated to Charles J. Davidoff, the celebrated violoncellist, conductor, and composer, who was a brilliant figure in the musical life of St. Petersburg from 1862 to 1887. He died at Moscow in 1889 in his fifty-first year.

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QUEEN OMPHALE IN LEGEND AND ART.

Omphale was one of the noblest dames of antiquity. She was the daughter of the Lydian king, Jardanus, or Jardanes; and her husband was Tmolus, the god of a mountain and the father of Tantalus, and it was he that decided the musical contest between Pan and Apollo. After the death of her husband Omphale undertook the government. Now, after Hercules in a fit of madness slew his friend Iphitus, he fell grievously sick, and the oracle announced that he would not be released from this sickness unless he served some one for wages and for three years, and these wages were paid the family of Iphitus. Hermes, therefore, sold him to Omphale, and by her Hercules had a son.

Such is the more sober version of the story. Let us consider the variations.

Jeremy Collier tells the tale in these few words: "Omphale, Queen of Lydia and wife of Hercules, by whose Charms, they tell us, he was so much overcome, as that quitting his Club, he learn'd to Spin with her. 'Tis said that he gain'd her favour first by killing of a serpent, which destroy'd the country near the River Sangaris."

Plutarch: "But after that by fortune he (Hercules) had slayne Iphitus with his owne handes, and that he was passed over the seas into the countrye of Lydia, where he served Queene Omphale a long time, condemning him selfe unto that voluntarie payne, for the murder he had committed. All the Realme of Lydia during his abode there, remained in great peace and securitie."

Diodorus of Sicily tells of the slaying of Iphitus and the decree of the oracle: "Hercules still sick, and forced to obey the oracle, went by sea to Asia accompanied by some friends, and there he resigned himself to be

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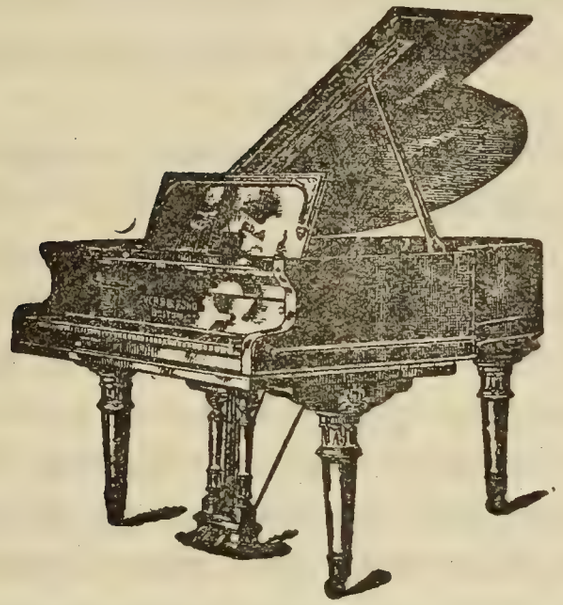

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sold by one of them, and he became the slave of Omphale. The seller faithfully handed over to the children of Iphitus the money he had received.* Hercules recovered his health while he was in slavery to Omphale, he chastised the robbers that ravaged the land, and particularly the Cercopes, celebrated thieves, guilty of many crimes. Some he killed; the rest he gave to Omphale. He also slew with his grubbing-ax Syleus who used to lay hold of passers-by and force them to work in his vineyard. He took much plunder from the Itones who laid waste a great part of Omphale's country; and after he had made himself master of the town whence they would sally forth, he razed it to the ground after he had enslaved all the dwellers therein. Filled with admiration of his warlike virtues and his force, Omphale soon learned of what parents he was born; she freed and married him. By her he had a son named Lamon."

Poets and satirists and gossipers of antiquity were not so much interested in the brave deeds done in Omphale's country as in showing the hero subjugated by a woman. Thus Propertius (III. 11) sings of Omphale, "this young Lydian woman," who saw "the fame of her charms, bathed so often in Lydian streams, reach such a height that the strong hand which planted the pillars of the world did not disdain to spin his task at the knees of the fair one."

Ovid makes Deianeira, in her epistle to her husband, Hercules, complain that she had become the step-mother of the Lydian Lamon. "The Meander, which loses its way in the same lands, and often turns back upon itself its wearied water, has seen necklaces hung about the neck of Hercules, about that neck for which the sky were a light burden. Nor has he been ashamed to band his sturdy arms with golden bracelets and to cover his nervous fingers with precious stones. . . . Your strong fingers, O Hercules, now weave a coarse woof, and you apportion tasks, in the

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name of a fair one who makes it your duty! Ah, how often your untried fingers twist the thread, how often the spindle is broken by your clumsy hands! Then, wretched one, they say that you, all in a tremble, fall at the feet of your mistress."

Lucian, in the dialogue between Æsculapius and Hercules, who, recently-made deities, quarrel in the presence of Jupiter about precedence, puts into the mouth of the famous leech this bitter taunt: "Besides, if I could allege nothing else in my behalf, I never was a servant, and never carded wool in Lydia, and never wore a woman's purple gown, and never got a slap on the face by Omphale's golden slipper."

Some add that the hero for the sake of Omphale descended to hell, and Martial alludes to this story in his epigram "On a Statue of Hercules," in which he says, "If you had had this bearing and these features, you would not in Lydia have turned the spindle of a haughty mistress, nor seen the Styx and the dog of Tartarus."

Nor did Omphale escape calumny; for in the description given by Clearchus of the effeminacy of the Lydians, who made paradises, that they might always live in the shade, "for they thought there was nothing so delicious as never to be struck by rays of the sun," Omphale is represented, not only as despotic, but as a woman of incredible viciousness and cruelty, a forerunner of Marguerite of Burgundy (Athenæus' "The Banquet," XII. 3), and, for a strange pun on Hercules and Omphale, see Athenæus VI. c. 12.

Whether Hercules gave himself up, a willing victim to her charms, or was sold to her as a slave, whether he was a subject for a study of masochismus and gladly put on woman's attire while she wore the lion's skin and took up the club, the episode in his life has fascinated painters, as Turchi, del Sola, Giordano, Spranger, Romanelli, Vouet, Burthe, Lagrenée, Lemoyne, and some more modern; sculptors of antiquity, and Cranck, Vauthier-Galle, Eudes, John Bell; and musicians.

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Operas: "Omphale," by Telemann (Hamburg, 1724); "Omphale," by Destouches (Paris, 1701); "Omphale," by Cardonne (Paris, 1769); "Omphale," by the Conte Laville de Lacépède (about 1771). The "Omphale" of Destouches was twice parodied,—"Hercule filant" and "Fanfale." "La Nouvelle Omphale," by Floquet, cited by Riemann, has no more to do with the old legend than has the charming story "Omphale," by Gautier, indeed not so much, for in the latter the Lydian queen is introduced in tapestry. "La Veuve Omphale," by Barbier (about 1875), was not performed.

And mention may be made of "Hercules and Omphale," pantomime, by W. Reeve (London, 1794): "Ercole in Lidia," by Rovetta (Venice, 1745) and by Mayr (Vienna, 1803); "Alcide et Omphale," by Aimon (about 1820, but not performed); "Hercule aux Pieds d'Omphale," by Roques (Paris, 1869). "Ercole Amante," probably by Cavalli, was performed at the Tuileries, Paris, in 1662; but was Omphale the heroine?

***

In more recent years Omphale has queened it both in opera and in opéra-bouffe.

She is the heroine of "Astarté," an opera in four acts, text by Louis de Gramont, music by Xavier Leroux (1863–), produced at the Opéra, Paris, Feb. 15, 1901, when she was impersonated by Meyriane Héglon. Hercules with a band of followers invades Lydia to convert Omphale, a worshipper of the goddess Astarte, whose altar is at Lesbos. He and his men fall madly in love with the queen and her attendants. He abjures his own faith, grovels at her feet, and — of all things in the world — would fain marry her. Omphale is flattered by Hercules' devotion; but the High Priest of Astarte tells her that the day she becomes the wife of the hero, that day he must die. A stranger is announced: 'tis young Iole, who brings the shirt given by Nessus to Deianeira, the wife of Hercules:

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"If your spouse should ever be faithless," said the dying centaur, "give him this shirt stained by my blood." Omphale finds here a means of saving the hero from the prophesied death. Hercules dons the shirt, and, as in the old legend, is destroyed, and the flames seize the palace. Omphale starts immediately for Lesbos, repentant of her passing treachery toward the goddess.

Omphale, that same year, appeared in "Les Travaux d'Hercule," an opéra-bouffe in three acts, text by G. de Caillavet and Robert de Flers, music by Claude Terrasse, which was produced at the Bouffes-Parisiens, March 16, with Miss Diéterle as her impersonator. Some years before Mr. Edmond Pottier, an archæologist, startled the Institute by a paper in which he asserted that several of the labors of Hercules were performed by Theseus. But, centuries before him, Meglacides censured the poets who had attributed to Hercules a strenuous life, and asserted that the hero was chiefly a glutton, who ate so greedily that his ears wagged, a wine-bibber, an effeminate voluptuary.

The librettists of this opéra-bouffe ascribe the glory of the labors to Augeas. Hercules is a stupid, lazy, gluttonous fellow, a toss-pot, and a braggart. He is married to Omphale, who is discontented, for she knows too well that he is not heroic in mind or body. He swaggers about, wears the skin of the Nemean lion, which he did not kill, brandishes his club; but he is pigeon-galled, frightened nearly to death, if there is any thought

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of personal risk. Still every one is afraid of him, even the women; and this makes Omphale smile sardonically. An oracle has foretold his extraordinary labors, and, while he is nerving himself to begin his glorious career, all tremble at his approach, and adore him; but his worshippers finally wonder when he will make his start.

Omphale tries to console herself at first with Orpheus, a literary gentleman of the town; but he is shy,—here enters improbability,—and he thinks more of author's readings and of publishers than of the woman who would gladly be his Muse. Then she looks toward Augeas, a man of wealth, who keeps race horses, and whose stables are known the country round. He had been proposed for membership in the Tyre Jockey Club, but Hercules, as Chairman of the Elections Committee, had used his influence against him, and Augeas had been black-balled. The offended Augeas, "un sportsman bien connu," walks up to Hercules in the street, and slaps his face. The hero submits to the insult, which was witnessed by many, and declines to take any notice of such a low person.

Omphale, rejoiced to find a man of action, elopes with Augeas, who leaves a letter addressed to Hercules: "I am taking away your wife, your club, and your lion-skin; if you are bored, clean my stables." And Hercules does clean them. He gets rid of all the horses that are unsound in wind or limb.

Augeas leads Omphale through her husband's gardens. Frightful roars as of wild beasts are heard. Orpheus, regretful of his shyness, hearing of the presence of mind of Augeas, prepared to kill himself, is about to be devoured by the animals of the Tyrian Zoo. His courage fails him, and, after he has opened the doors of the cages, he runs away. Augeas and Omphale are now surrounded by all sorts of monsters,—the Lernean hydra, the Erymanthian boar, etc.; but Augeas, with one arm about the sumptuous woman's waist, bashes each beast with the celebrated club,

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while the Tyrians on the battlements hurrah wildly for Hercules, for they see the lion-skin and the club, and it must be Hercules: did not the oracle foretell these deeds?

The lovers wander, and, wherever they go, it is the same story: Augeas performs the labor, and Hercules gains the credit. Omphale is not pleased. It is not enough that she knows the true hero; she prefers to be associated with the popular hero, to share in his triumph. Augeas, in hope to retain her love, bores her by recounting the story of his labors; but she asks: "What good to me or to you are these your deeds, while Hercules keeps gaining the honor?" And Omphale goes back to Hercules, who at last performs a surprising feat that brings reconciliation.

TSCHAIKOWSKY'S FIRST LOVE.

Marguerite Joséphine Désirée Montagney, called Artôt, mezzo-soprano, daughter of Désiré Artôt, who taught the horn at the Brussels Conservatory, visited Moscow in the spring of 1868, and Peter Tschaikowsky heard her, saw her, met her, and madly loved her. She was born at Paris in 1835, and was about five years older than her lover. A pupil of Pauline Viardot, she sang in concerts at Brussels about 1857, and made her début at the Opéra, Paris, as Fidès in "Le Prophète" early in 1858. Her success was immediate and great, but she soon left the Opéra, sang

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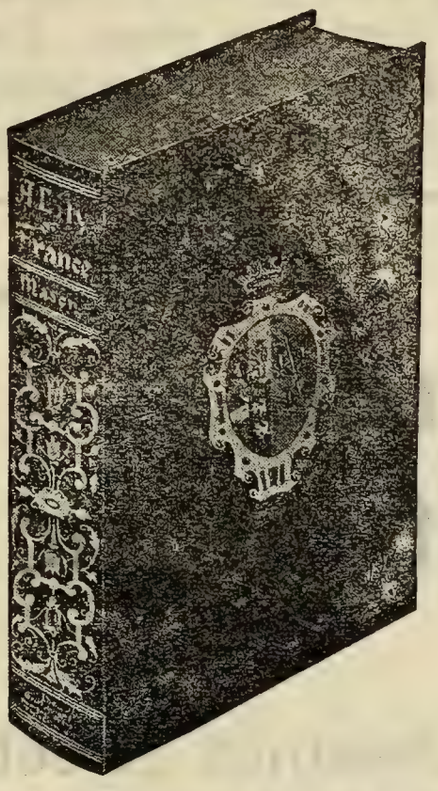

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in the French provinces and the Netherlands, went to Italy for further study, was the favorite of the Berlin public for five or six years, sang throughout Germany, at Copenhagen, London, Warsaw, St. Petersburg. Her voice gained in compass so that she could sing such parts as Valentine and Rachel. She was brilliant in bravura.

The Italian company of which she was a member in Moscow was, on the whole, a poor one, but Désirée, with her passionate face and gesture and her then dramatically intense art in song and action, captivated all hearers. Laroche gives a minute account of her performances. Her intonation was perfect, her vocalization was inimitable, her voice had indescribable warmth. She was not, perhaps, beautiful; but her skin was snow white, her neck and hands were exquisitely shaped; her mobile face enchanted the beholder; she was the personification of grace.

Peter would fain wed her, and he wrote his father about his purpose. Ilja, the elder Tschaikowsky, a mining engineer in the Russian army and afterward the director of a technological school, was a man of unusual sweetness and nobility of character. He married in 1833 for his second wife Alexandra Andreewna Assier, the mother of Peter. She died in 1854 of the cholera, the disease that killed her illustrious son; and, as in his case, death came to her in the bath prescribed by a physician.

Peter wrote his father that he met Désirée at a supper on the night of her benefit. When she returned to Moscow in the fall, he kept away from her, but he saw her by accident at a party, and she reproached him for not calling on her. He promised to visit her, but such was his dread of making acquaintances that he would not have gone, had not Anton Rubinstein dragged him to her rooms. Then hardly a day passed without an invitation from her, and soon they knew they loved each other. The marriage was to be in the summer of 1869. Tschaikowsky in his letters mentioned several obstacles. Her mother was opposed to the match, for

---

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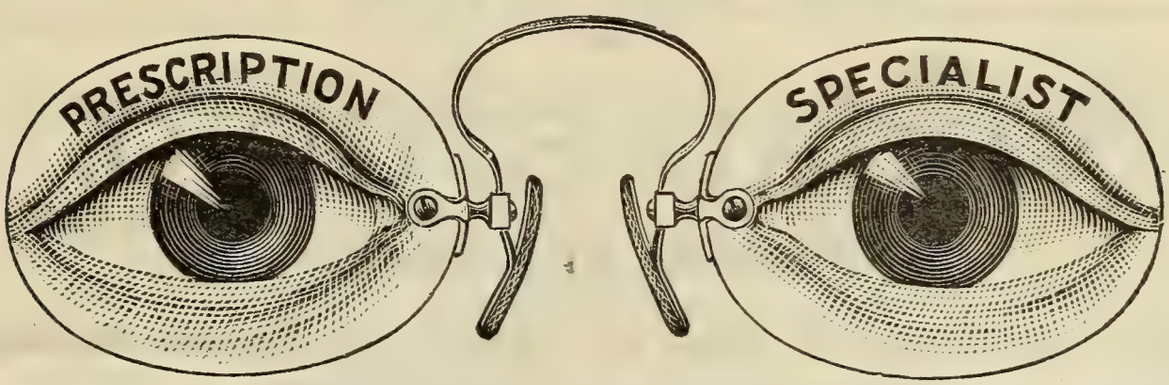
she thought her daughter too young, and feared that marriage would compel her to remain in Russia; his friends opposed his wish, for they could not endure the thought of seeing him the husband of a prima donna, the sorry "husband of his wife," and they felt that his career would be ruined. Désirée would not leave the stage, dearly as she loved him. What should he do?

The father wrote a letter that reveals goodness of heart, romantic sympathy, hard common sense. He first spoke of marriage as a dangerous step, a question of life or death, the casting of a die. "You love her and she loves you, and that should settle the matter if — Oh, this cursed if! The beloved Désirée must in every way be a noble creature, for my son Peter has given her his love, and my son has taste and talent and would choose for a wife a woman who possesses his own characteristics." The difference in age should not count. Peter should not listen to his friends: he should be brave and believe in his own talent. "If your love is real and substantial, everything else is nonsense. She would not wish you to play the part of servant, and you could compose even if you accompanied her from town to town. . . . I lived with your mother for twenty-one years, and all that time loved her with the passion of youth and respected her and adored her as a saint. If your desired one has the character of your mother whom you so resemble, there should be no talk of future coolness and doubt. You know well that artists have no home; they belong to the whole world. Why worry whether you live at Moscow or St. Petersburg? She should not leave the stage, nor should you abandon your career. True, our future is known only to God; but why should you foresee that you will be robbed of your career? Be her servant, but an independent servant. . . . Do you truly love her and for all time? I know your character, my dear son, but, alas, I do not know you, dear sweetheart; I know your beautiful soul and good heart through him. It might be well for you

FRANK MÜLLER



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both to test your love; not by jealousy — God forbid! — but by time. Wait and ask each other, 'Do I really love him? Do I truly love her?' Will he (or she) share with me the joys and sorrows of life unto the grave?"

Désirée married in January, 1869, at Warsaw, the baritone Padilla y Ramos, born at Murcia in 1842. She sent no word to Peter, who at that time was busied with the production of his first opera, "The Voievoda" (Jan. 30, 1869). When he realized the blow, he bore her no malice. He wrote about a year after her marriage: "She is coming here and I cannot avoid meeting her, for soon after her arrival the rehearsals of 'Le Domino Noir,' with recitatives and choruses by me will begin. This woman has cost me many bitter hours, and yet I feel myself drawn toward her with such inexplicable sympathy that I begin to await her coming with feverish impatience."

They met as — friends. Kaschkin says: "When Artôt appeared again on the stage of the theatre I sat in the pit next Tschaikowsky, who was mightily excited. When she came out he put the opera glass to his eyes and kept it there during the whole performance; but I doubt whether he saw clearly, for tears kept pouring down his cheeks."

Tschaikowsky saw her again. He wrote in the diary of his tour in 1888: "Among those who were especially friendly to me in Berlin I will mention . . . and finally Mme. Artôt, so well remembered by the Moscow public. This talented singer had been living for some time in Berlin, where she was particularly appreciated and loved by the court and the public, and where she sang with great success and also taught. I was invited, together with Grieg, to spend an evening at Mme. Artôt's house: this evening is counted among the most agreeable recollections of my sojourn in Berlin. The personality and the art of this singer are as bewitching as ever."

In 1889 Désirée with her husband moved to Paris.

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TSCHAIKOWSKY'S AMAZING MARRIAGE.

Nadesha Filaretowna von Meck, the woman that admired Tschaikowsky and his music beyond measure, the woman that made it possible for him to compose his later and greater works without the fear of daily debt and care, the woman that insisted they should never meet, never talk together, — and she and Tschaikowsky never interchanged a word except by letter, — gave the composer in 1877 the sum of 3,000 roubles to pay certain harassing debts. In June of that year Peter wrote to his brother Anatol that he was betrothed, that the wedding would be in July. He inclosed a letter to their father in which he spoke of his sweetheart as "a poor but good and blameless maiden," who loved him dearly and would make his life peaceful and happy. His letter to Mrs. von Meck, written a few days later, was in a far different vein.

Tschaikowsky told Mrs. von Meck that he was "most unexpectedly betrothed." "One day I received a letter from a maiden whom I have known for some time, and from it I learned she had long honored me with her love. This letter was written so warmly and from the heart that I decided to answer it, although in former instances of a similar nature I had carefully avoided doing so." As a result of this correspondence he visited the girl. "It now seems to me that a mysterious force drew me to her." When he saw her, he realized that he did not love her. He felt for her only sympathy and thankfulness. He began to torture himself. If he did not love her, why did he visit her? He did not wish to make her unhappy, and he feared that she would make a tragic ending if he should tell her the truth. "And so I was in this bad dilemma: either I should regain my liberty at the cost of a life, or I should marry her."

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EDITED BY THOMAS TAPPER

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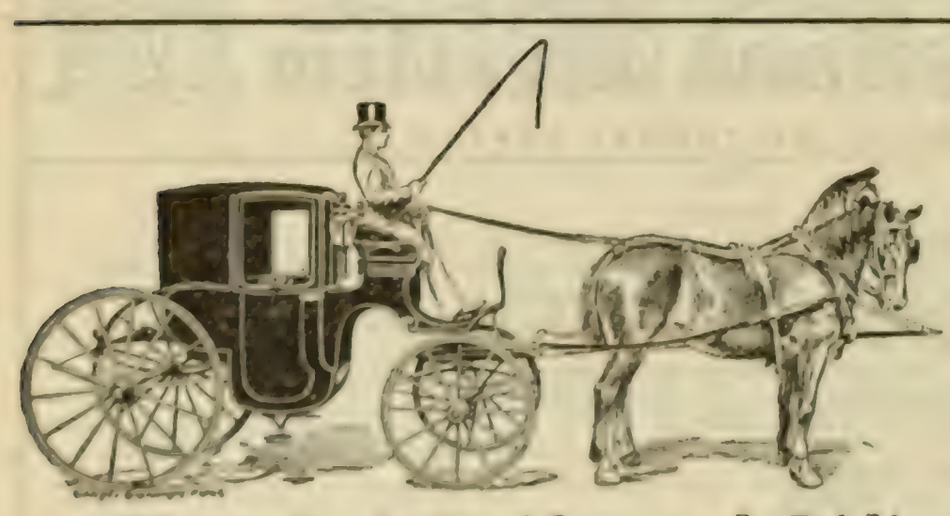
He went to her and told her the truth. He said he never could love her. He described his character, his irritability, his mercurial temperament, his aversion to mankind, the precariousness of his income. He then asked her if she would be his wife. She accepted him gladly. Then he began to suffer the agonies of the damned. "Is it not natural that I should suffer? To persist for thirty-seven years in the antipathy born with me to the marriage state, and then, suddenly, through the might of circumstances, to be forced into wedlock, without being delighted in the slightest degree by my bride — this is horrible." He went into the country to think it over. Nature and his friends, few but dear, comforted him. He consoled himself with the thought that no one can withstand his fate.

He described his bride as follows: "Her name is Antonina Iwanowna Mijukowa. She is twenty-eight years old and very beautiful. Her reputation is spotless. She lives alone — from a wish to be independent — although she has an affectionate mother. She is extremely poor and only moderately educated, but she is apparently good and affectionate."

Tschaikowsky's father was much pleased, and wrote him lovingly. Peter's letter to Mrs. von Meck was dated July 30. He married Antonina on July 6; and Anatol, his brother, was the only relative that could witness what their brother Modeste calls "this insane marriage."

Modeste, in the biography of his brother that is now publishing, says he has no intention of telling all the details of this unhappy episode in the life of an artist. "In the first place I cannot be as impartial as is becoming and necessary: I have no hope of securing any testimony in behalf of the wife; and, again, I do not wish to injure the feelings of several persons who are still alive. One thing I do say: from the first days, yes, from the first hours of his wedded life Peter atoned severely for the frivolity, the folly of his conduct." But Peter had shown anything but "frivolity."



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After the marriage husband and wife went to St. Petersburg, stayed there a week, and then returned to Moscow. In a letter to Mrs. von Meck, dated July 15, Peter told her they were to visit his mother-in-law, who lived in the country. "I cannot yet tell exactly whether I am happy or unhappy. I know this: it is impossible for me to work, and this is the symptom of a restless, abnormal condition of the mind."

When he came back from the visit, it was decided he should go alone to Kamenka and then to the Caucasus for a cure. He wrote his friend: "I go away soon. A few more days and I swear I should go mad." He stopped at Kamenka, where he drank Essentuky water. "Only time can heal me, but I am tranquil, and I begin to look fearlessly in the face of the future." But a week or more passed before he could work. "Now I am ashamed that I so utterly lost courage. Pardon me for causing you so much anxiety and care." And he added that he would yet come out conqueror. He took up the orchestration of his fourth symphony. His other letters in August contain much information about his compositions and nothing about his wife.

He went back to Moscow early in September. "My wife has done all in her power to make me contented. My home is cosy and pretty. Everything is clean, fresh, and beautiful." He wrote his brother Anatol the same day that his wife had already known the cares of housekeeping. While waiting for his return she had twice changed cooks. One had robbed her.

Peter suddenly fell sick. He pretended to receive a telegram which called him away, and on September 24 he left Moscow. He was well-nigh mad. Anatol met him at the railway station in St. Petersburg, and hardly knew him, for his face was the face of a stranger. As soon as Peter reached the nearest inn, he became unconscious, and he remained so for two days. The physicians urged a radical change. Anatol took his brother to Berlin.

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Modeste in the course of his story makes this statement: "Peter never in his life — not at that time, not later — either by word of mouth or by letter — attributed the sad outcome of his marriage to any fault of his wife. . . . He insisted that she had always behaved honorably and uprightly; that she had never knowingly deceived him." Peter in turn was honorable toward her, and never dreamed of deceiving her. "Only when they were brought close together were they both aware that between them lay an abyss of misunderstandings that could never be bridged, that they had wandered as in a dream, that they had unintentionally deceived themselves in everything."

Peter went to Clarens on the Lake of Geneva, and rented there the Villa Richelieu. He had money enough for four or six weeks. He was so weak and nervous that he shrank from going back to Moscow and giving lessons at the Conservatory. Yet he wished to be sent as a delegate to the Paris Expositions, a position for which he was eminently unfit. He begged Nicholas Rubinstein to arrange his affairs at the Conservatory. Nicholas wrote him a friendly letter. He said that money which would be due him for teaching — from 1,200 to 1,300 roubles — would be sent him in monthly payments for a year; and he ended the letter with these words: "Try to calm yourself, spare your health, fear nothing. You are far too prominently placed as a musician to be compromised by indifferent things."

And then Mrs. von Meck came to the aid of Peter. She determined to provide for his material wants, and she arranged that he should receive from her a yearly income of 6,000 roubles. Her purpose was conveyed to him in a letter of rare delicacy and touching affection.

At Clarens he gained strength, and he worked there until the end of October. In November he went to Paris, where he hoped to hear a good concert or some new opera. He was there for only a day or two, and was

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disappointed: there was nothing at the Opéra. There was no concert. There were three little pieces at the Opéra-Comique, and he did not care to hear "Masset's (*sic*) 'Paul et Virginie'* at the Théâtre-Lyrique." Then he journeyed to Italy.

The story of Tschaikowsky's marriage has been told with hints and shrugs and winks. Here is the tale as told by Modeste Tschaikowsky. His biography of Peter shows that the composer could not have been happy with any woman. The words that Walter Pater put into the mouth of the woman who wrote in her journal about Antony Watteau may well be applied to Tschaikowsky: "He has been a sick man all his life. He was always a seeker after something in the world that is there in no satisfying measure, or not at all." Perhaps Désirée Artot, the singing woman, knew too well the strange character of her Russian lover, and therefore married without regret the Spanish baritone.

"Don Juan," a Tone-poem (after Nicolaus Lenau), Op. 20.

Richard Strauss.

(Born at Munich, June 11, 1864; now living at Charlottenburg, Berlin.)

"Don Juan" is known as the first of Strauss's symphonic or tone-poems, but "Macbeth," Op. 23, although published later, was composed before it. The first performance of "Don Juan" was at the second subscription concert of the Grand Ducal Court Orchestra of Weimar in the fall of 1889. The *Signale*, No. 67 (November, 1889), stated that the tone-poem was performed under the direction of the composer, "and was received with great applause." (Strauss was a court conductor at Weimar 1889–94.) The first performance in Boston was at a Symphony Concert, led by Mr.

*The one hundredth performance of Massé's "Paul et Virginie" was given at the Théâtre-Lyrique, Paris, Nov. 3, 1877. Capoul, the hero, was then receiving 1,200 francs for each night, and Sophie Heilbron, the heroine, was receiving 800 francs. Messrs. Noël and Stoullig, at the time, described the expense of each performance as "enormous." — Ed.

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Nikisch, Oct. 31, 1891. The piece was also played at a Symphony Concert, Nov. 5, 1898. It was also played here by the Chicago Orchestra, Theodore Thomas conductor, March 22, 1898.

The work is scored for 3 flutes (one interchangeable with piccolo), 2 oboes, cor anglais, 2 clarinets, 2 bassoons, double-bassoon, 4 horns, 3 trumpets, 3 trombones, tuba, a set of 3 kettle-drums, triangle, cymbals, glockenspiel, harp, strings. The score is dedicated to Ludwig Thuille (born at Bozen in 1861), a composer and teacher, who was a fellow-student with Strauss at Munich.

The following extracts from Lenau's dramatic poem, "Don Juan," are printed on a fly-leaf of the score. I have taken the liberty of defining the characters here addressed by the hero. The speeches to Don Diego are in the first scene of the poem; the speech to Marcello, in the last.

DON JUAN (*zu Diego*).

Den Zauberkreis, den unermesslich weiten,
Von vielfach reizend schönen Weiblichkeiten
Möcht' ich durchziehn im Sturme des Genusses,
Am Mund der Letzten sterben eines Kusses.
O Freund, durch alle Räume möcht' ich fliegen,
Wo eine Schönheit blüht, hinknien vor Jede,
Und, wär's auch nur für Augenblicke, siegen.

DON JUAN (*zu Diego*).

Ich fliehe Überdruss und Lustermattung,
Erhalte frisch im Dienste mich des Schönen,
Die Einzle kränkend, schwärm' ich für die Gattung.
Der Odem einer Frau, heut Frühlingsduft,
Drückt morgen mich vielleicht wie Kerkerluft.
Wenn wechselnd ich mit meiner Liebe wandre
Im weiten Kreis der schönen Frauen,
Ist meine Lieb' an jeder eine andre;
Nicht aus Ruinen will ich Tempel bauen.
Ja, Leidenschaft ist immer nur die neue;
Sie lässt sich nicht von der zu jener bringen,
Sie kann nur sterben hier, dort neu entspringen,
Und kennt sie sich, so weiss sie nichts von Reue.

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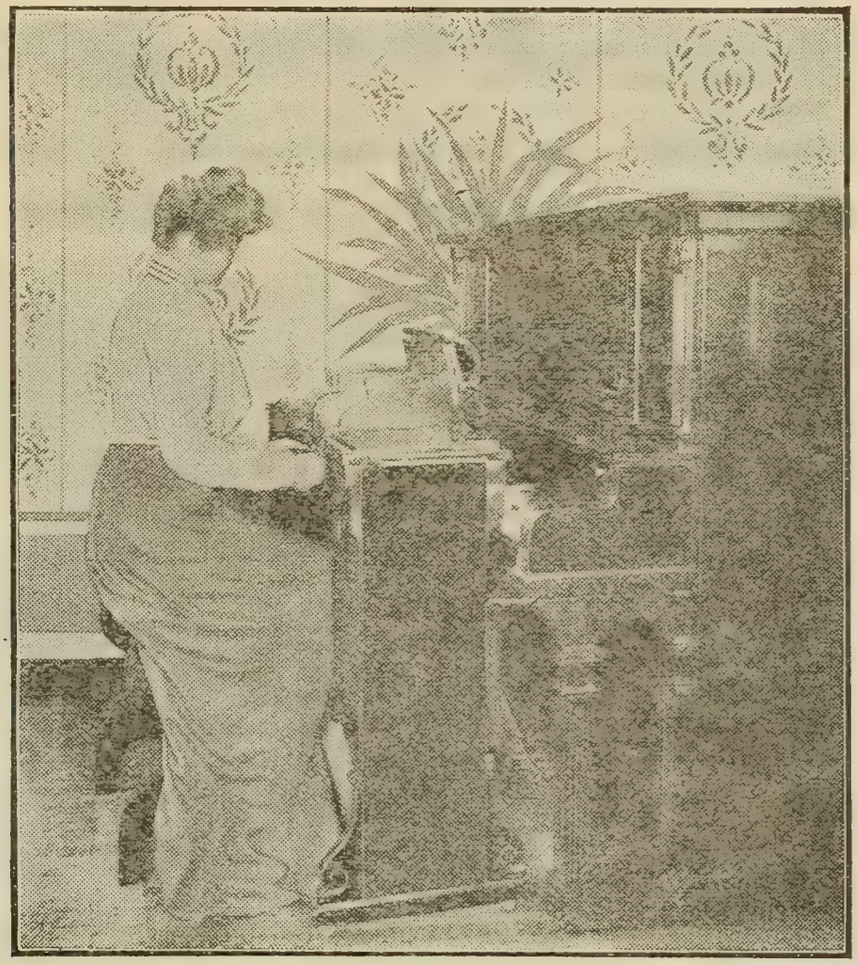

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So ist es auch die Lieb', der sie gefällt.
Hinaus und fort nach immer neuen Siegen,
So lang der Jugend Feuerpulse fliegen!

III.

DON JUAN (*zu Marcello*).

Es war ein schöner Sturm, der mich getrieben,
Er hat vertobt, und Stille ist geblieben.
Scheintot ist alles Wünschen, alles Hoffen;
Vielleicht ein Blitz aus Höh'n, die ich verachtet,
Hat tötlich meine Liebeskraft getroffen,
Und plötzlich ward die Welt mir wüst, umnachtet;
Vielleicht auch nicht; der Brennstoff ist verzehrt,
Und kalt und dunkel ward es auf dem Herd.

These lines have been Englished by John P. Jackson.*

DON JUAN (*to Diego, his brother*).

O magic realm, illimited, eternal,
Of gloried woman,— loveliness supernal!
Fain would I, in the storm of stressful bliss,
Expire upon the last one's lingering kiss!
Through every realm, O friend, would wing my flight,
Wherever Beauty blooms, kneel down to each,
And, if for one brief moment, win delight!

. . . . . .

DON JUAN (*to Diego*).

I flee from surfeit and from rapture's cloy,
Keep fresh for Beauty service and employ,
Grieving the One, that All I may enjoy.
The fragrance from one lip to-day is breath of spring:
The dungeon's gloom perchance to-morrow's luck may bring.
When with the new love won I sweetly wander,
No bliss is ours upfurbish'd and regilded;
A different love has This to That one yonder,—
Not up from ruins be my temples builded.
Yea, Love life is, and ever must be new,

* John P. Jackson, journalist, died at Paris, Dec. 1, 1897, at the age of fifty. He was for many years on the staff of the New York *Herald*. He espoused the cause of Wagner at a time when the music of that composer was not fashionable, and he Englished some of Wagner's librettos.

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Cannot be changed or turned in new direction;
It cannot but there expire — here resurrection;
And, if 'tis real, it nothing knows of rue!
Each Beauty in the world is sole, unique:
So must the Love be that would Beauty seek!
So long as Youth lives on with pulse afire,
Out to the chase! To victories new aspire!

. . . . . .

DON JUAN (*to Marcello, his Friend*).

It was a wond'rous lovely storm that drove me:
Now it is o'er; and calm all round, above me;
Sheer dead is every wish; all hopes o'ershrouded,—
'Twas p'r'aps a flash from heaven that so descended,
Whose deadly stroke left me with powers ended,
And all the world, so bright before, o'erclouded;
And yet p'r'aps not! Exhausted is the fuel;
And on the hearth the cold is fiercely cruel.

There are two ways of considering this tone-poem: to say that it is a fantasia, free in form and development, and that the quotations from the poem are enough to show the mood and the purposes of the composer; or to discuss the character of Lenau's hero, and then follow foreign commentators who give significance to every melodic phrase and find deep, esoteric meaning in every modulation. No doubt Strauss himself would be content with the verses of Lenau and his own music; for he is a man not without humor, and on more than one occasion he has slyly smiled at his prying and pontifical interpreters.

Strauss has particularized his hero among the many that bear the name of Don Juan, from the old drama of Gabriel Tellez, the cloistered monk who wrote, under the name of "Tirso de Molina," "El Burlador de Sevilla y El Convidado de Piedra" (first printed in 1634) to "Juan de Manara," drama in four acts by Edmond Haraucourt, with incidental music by Paul Vidal (Odéon, Paris, March 8, 1898). Strauss' hero is specifically the Don Juan of Lenau, not the rakehelly hero of legend and so many plays, who at the last is undone by the Statue whom he had invited to supper.

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Lenau wrote his poem in 1844. It is said that his third revision was made in August and September of that year at Vienna and Stuttgart. After September he wrote no more, for he went mad, and he was mad until he died in 1850. The poem, "Eitel nichts," dictated in the asylum at Winnenthal, was intended originally for "Don Juan." "Don Juan" is of a somewhat fragmentary nature. The quotations made by Strauss paint well the hero's character.

L. A. Frankl, the biographer of the morbid poet, says that Lenau once spoke as follows concerning his purpose in this dramatic poem: "Goethe's great poem has not hurt me in the matter of 'Faust,' and Byron's 'Don Juan' will here do me no harm. Each poet, as every human being, is an individual 'ego.' My Don Juan is no hot-blooded man eternally pursuing women. It is the longing in him to find a woman who is to him incarnate womanhood, and to enjoy in the one, all the women on earth, whom he cannot as individuals possess. Because he does not find her, although he reels from one to another, at last Disgust seizes hold of him, and this Disgust is the Devil that fetches him."

Now Strauss himself has not given a clue to any page of his score. Yet, in spite of this fact, Mr. William Mauke does not hesitate to entitle certain sections: "The First Victim, 'Zerlinchen'"; "The Countess"; "Anna." Why "Zerlinchen"? There is no Zerlina in the poem. There is no reference to the coquettish peasant girl. Lenau's hero is a man who seeks the sensual ideal. He is constantly disappointed. He is repeatedly disgusted with himself, men and women, and the world; and when at last he fights a duel with Don Pedro, the avenging son of the Grand Commander, he throws away his sword and lets his adversary kill him.

"Mein Todfeind ist in meine Faust gegeben;
Doch dies auch langweilt, wie das ganze Leben."

The first theme, allegro molto con brio, 2-2, is a theme of passionate,

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glowing longing; and a second theme follows immediately, which some take to be significant of the object of this longing. The third theme, typical of the hero's gallant and brilliant appearance, proud and knight-like, is added; and this third theme is entitled by Mr. Mauke "the Individual Don Juan theme, No. 1." These three themes are contrapuntally bound together, until there is, as it were, a signal given (horns and then wood-wind). The first of the fair apparitions appears,— the "Zerlinchen" of Mr. Mauke. The conquest is easy, and the theme of Longing is jubilant; but it is followed by the chromatic theme of "Disgust" (clarinets and bassoons), and this is heard in union with the second of the three themes in miniature (harp). The next period, "Disgust," and again "Longing," is built on the significant themes, until, at the conclusion (fortissimo), the theme "Longing" is heard from the deep-stringed instruments (rapidamente).

And now it is the Countess that appears,— "the Countess —— ——, widow; she lives at a villa, an hour from Seville" (glockenspiel, harp, violin solo). Here follows an intimate, passionate love scene. The melody of clarinet and horn is repeated, re-enforced by violin and 'cello. There is canonical imitation in the second violins, and afterward viola, violin, and oboe. At last passion ends with the crash of a powerful chord in E minor. There is a faint echo of the Countess theme; the 'cellos play (senza espressione) the theme of "Longing." Soon enters a

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"molto vivace," and the Cavalier theme is heard slightly changed. Don Juan finds another victim. Here comes the episode of longest duration. Mr. Mauke promptly identifies the woman. She is "Anna."

This musical episode is supposed to interpret the hero's monologue. Dr. Reimann thinks it would be better to entitle it "Princess Isabella and Don Juan," a scene that in Lenau's poem answers to the Donna Anna scene in the Da Ponte–Mozart opera.* Here the hero deplores his past life. Would that he were worthy to woo her! Anna knows his evil fame, but struggles vainly against his fascination. The episode begins in G minor (viola and 'cello). "The silence of night, anxious expectancy, sighs of longing"; then with the entrance of G major (oboe solo) "love's bliss and happiness without end." The love song of the oboe is twice repeated, and it is accompanied in the 'cellos by the theme in the preceding passage in minor. The clarinet sings the song, but Don Juan is already restless. The theme of "Disgust" is heard, and he rushes from Anna. The "Individual Don Juan theme, No. 2," is heard from the four horns,—"Away! away to ever new victories."

Till the end the mood grows wilder and wilder. There is no longer time for regret, and soon there will be no time for longing. It is the Carnival, and Don Juan drinks deep of wine and love. His two themes and the themes of "Disgust" and the "Carnival" are in wild chromatic progressions. The glockenspiel parodies his second "Individual Theme," which was only a moment ago so energetically proclaimed by the horns. Surrounded by women, overcome by wine, he rages in passion, and at last falls unconscious. Organ-point. Gradually he comes to his senses. The themes of the apparitions, rhythmically disguised, as in fantastic dress, pass like sleep-chasings through his brain, and then there the motif of "Disgust." Some find in the next episode the thought of the cemetery

* It is only fair to Dr. Reimann to say that he does not take Mr. Wilhelm Mauke too seriously.

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with Don Juan's reflections and his invitation to the Statue. Here the jaded man finds solace in bitter reflection. At the feast, surrounded by gay company, there is a faint awakening of longing, but he exclaims: —

"The fire of my blood has now burned out."

Then comes the duel with the death-scene. The theme of "Disgust" now dominates. There is a tremendous orchestral crash; there is long and eloquent silence. A pianissimo chord in A minor is cut into by a piercingly dissonant trumpet F, and then is there a last sigh, a mourning dissonance and resolution (trombones).

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And on the hearth the cold is fiercely cruel."

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Berlioz . . . . Overture, "The Roman Carnival," Op. 9

Beethoven Concerto for Pianoforte, No. 5, in E-flat major, Op. 73

I. Allegro (E-flat major).
II. Adagio un poco moto (B major).
III. Rondo: Allegro ma non troppo (E-flat major).

Saint-Saens . . Symphonic Poem No. 1, "Omphale's Spinning-wheel," Op. 31

Tschaikowsky . . . Symphony No. 5, in E minor, Op. 64

I. Andante; Allegro con anima.
II. Andante cantabile, con alcuna licenza.
III. Valse: Allegro moderato.
IV. Finale: Andante maestoso; Allegro vivace.

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There will be an intermission of ten minutes before the Symphony.

OVERTURE, "LEONORE" NO. 2, OP. 72 . . LUDWIG VAN BEETHOVEN.

(Born at Bonn, Dec. 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven's opera, "Fidelio, oder die eheliche Liebe," with text adapted freely by Joseph Sonnleithner from the French of Bouilly, was first performed at Vienna, Nov. 20, 1805, with Anna Pauline Milder, afterward Mrs. Hauptmann, as the heroine. The first performance in Boston was on April 1, 1857, with Mrs. Johannsen, Miss Berkiel, Beutler, Neumann Oehlein, and Weinlich as the chief singers.

"Leonore" No. 2 was the overture played at the first performance in Vienna. The opera was withdrawn, revised, and produced again on March 29, 1806, when "Leonore" No. 3, a remodelled form of No. 2. was played as the overture. The opera was performed twice, and then withdrawn. There was talk of a performance at Prague in 1807, and Beethoven wrote for it a new overture, in which he retained the theme drawn from Florestan's air, "In des Lebens Frühlingstagen," but none of the other material used in Nos. 2 and 3. The opera was not performed, and the autograph of the overture disappeared. "Fidelio" was revived at Vienna in 1814, and for this performance Beethoven wrote the "Fidelio" overture. We know from his diary that he "rewrote and bettered" the opera by work from March to May 15 of that year.

The dress rehearsal was on May 22, but the promised overture was not ready. On the 20th or 21st Beethoven was dining at a tavern with his friend Bartolini. After the meal was over, Beethoven took a bill-of-fare, drew lines on the back of it, and began to write. . "Come, let us go," said Bartolini. "No, wait a while: I have the scheme of my overture," answered Beethoven, and he sat until he had finished his sketches. Nor was he at the dress rehearsal. They waited for him a long time, then went to his lodgings. He was fast asleep in bed. A cup and wine and biscuits were near him, and sheets of the overture were on the bed and the

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floor. The candle was burnt out. It was impossible to use the new overture, which was not even finished. Schindler said a Leonore overture was played. According to Seyfried the overture used was that to "The Ruins of Athens," and his view is now accepted, although Treitsche asserted that the "Prometheus" overture was the one chosen. After Beethoven's death a score of an overture in C was found among his manuscripts. It was not dated, but a first violin part bore the words in the composer's handwriting: "Overtura in C, charakteristische Ouverture. Violino I." This work was played at Vienna in 1828, at a concert, as a "grand characteristic overture" by Beethoven. It was identified later, and circumstances point to 1807 as the date of composition.

The order, then, of these overtures, according to the time of composition, is now supposed to be "Leonore" No. 2, "Leonore" No. 3, "Leonore" No. 1, "Fidelio." It may here be added that Beethoven wished, and for a long time insisted, that the title of his opera should be "Leonore"; and he ascribed the early failures to the substitution of the title "Fidelio." But the manager of the theatre and friends of Beethoven insisted with equal force on "Fidelio," because the same story had been used by Gaveaux ("Léonore," Opéra-Comique, Paris, 1798) and Paër ("Leonora," Dresden, 1805).

It is said that "Leonore" No. 2 was rewritten because certain passages given to the wood-wind troubled the players. Others say it was too difficult for the strings and too long. In No. 2, as well as in No. 3, the chief dramatic stroke is the trumpet signal, which announces the arrival of the Minister of Justice, confounds Pizarro, and saves Florestan and Leonore.

The "Fidelio" overture is the one generally played before performances of the opera in Germany, although Weingartner has tried earnestly to restore "Leonore" No. 2 to that position. "Leonore" No. 3 is sometimes

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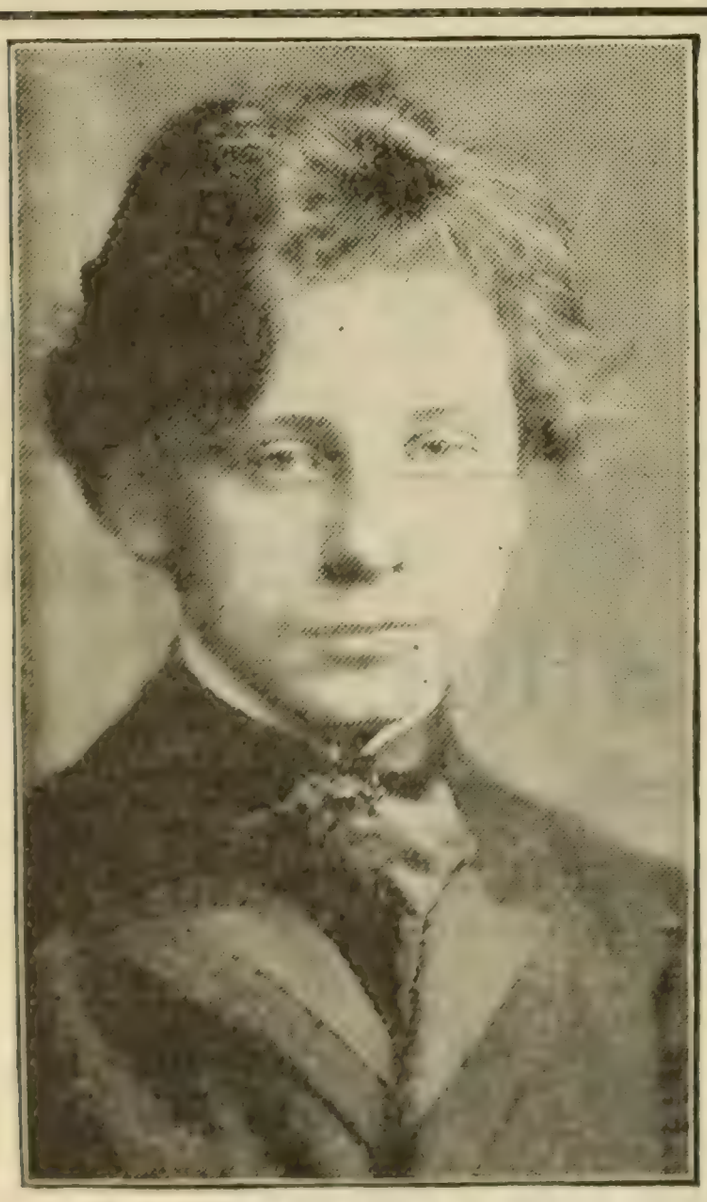
played between the acts. "Leonore" No. 1 is not often heard, either in theatre or in concert-room. Marx wrote much in favor of it, and asserted that it was a "musical delineation of the heroine of the story, as she appears before the clouds of misfortune have settled down upon her."

The "Leonore" No. 1 was Beethoven's first grand overture; and in general scope and richness of development it was far in advance of its time. There is still more pronounced dramatic development in the No. 3. The exceedingly long free fantasia of No. 2 is shortened, and its character is changed. In No. 2, between the trumpet-calls, there is a return to certain developments of the chief theme. This does not appear in No. 3, but there are some measures from the "Song of Thanksgiving" in the scene in the opera where these trumpet-calls are heard, and the return to the first theme occurs only after the episode is over. The thematic material of Nos. 2 and 3 is practically the same, but the differences in treatment are great and many. No. 2 begins with a slow introduction, adagio, in C major (3-4). There are daring changes of tonality. Clarinets, bassoons, and horns enter with a slow cantilena from Florestan's air in the prison scene. The main portion of the overture, allegro, in C major (2-2), begins pianissimo, with an announcement of the first theme which is not taken from the opera itself. The second theme, in oboe and 'cellos



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against arpeggios in violins and violas, is borrowed, though altered, from the Florestan melody heard in the introduction. In the free fantasia there is first a working-out of the first theme in imitative counterpoint. Then the second theme enters in F major, then in C minor; and the work on the first theme is pursued at length, until the climax rushes to the celebrated trumpet-call, which is different in tonality and in other respects from the one in No. 3. The second call is followed by strange harmonies in the strings. There are a few measures, adagio, in which the Florestan melody returns. This melody is not finished, but the violins take up the last figure of wood-wind instruments, and develop it into the hurry of strings that precedes the coda. This well-known passage is one-half as long as the like passage in No. 3. The coda, presto, in C major (2-2), begins in double fortissimo on a diminution of the first theme; and that which follows is about the same as in No. 3, although there is no ascending chromatic crescendo with the new and brilliant appearance of the first theme, nor is there the concluding roll of kettle-drums.

The overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, kettle-drums, strings.

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PROGRAMME.

Brahms . . . . Symphony No. 3, in F major, Op. 90

I. Allegro con brio (F major).
II. Andante (C major).
III. Poco allegretto (C minor).
IV. Allegro (F minor).

Beethoven Concerto for Pianoforte, No. 5, in E-flat major, Op. 73

I. Allegro (E-flat major).
II. Adagio un poco moto (B major).
III. Rondo: Allegro ma non troppo (E-flat major).

Richard Strauss . . . . Tone-poem, "Don Juan," Op. 20

Beethoven . . Overture to "Leonore" No. 2, in C major, Op. 72

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Symphony No. 3, in F major, Op. 90 . . . . Johannes Brahms.

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

This symphony was first performed on Dec. 3, 1883, at Vienna. The first performance in Boston was by the Boston Symphony Orchestra under Mr. Gericke, Nov. 8, 1884. The first performance in the United States was at a public rehearsal of one of Mr. Van der Stucken's Novelty Concerts, on Oct. 24, 1884. The copyright of the manuscript was sold to the publisher Simrock, of Berlin, for 36,000 marks ($9,000) and a percentage on sums realized by performances.

Hans Richter in a toast christened this symphony, when it was still in manuscript, the "Eroica." Hanslick remarks concerning this: "Truly, if Brahms' first symphony in C minor is characterized as the 'Pathetic' or the 'Appassionata' and the second in D major as the 'Pastoral,' the new symphony in F major may be appropriately called his 'Eroica'"; yet Hanslick took care to add that the key-word was not wholly to the point, for only the first movement and the finale are of heroic character. This third symphony, he says, is indeed a new one. "It repeats neither the poignant song of Fate of the first, nor the joyful Idyl of the second; its fundamental note is proud strength that rejoices in deeds. The heroic element is without any warlike flavor; it leads to no tragic action, such as the Funeral march in Beethoven's 'Eroica.' It recalls in its musical character the healthy and full vigor of Beethoven's second period, and nowhere the singularities of his last period; and every now and then in passages quivers the romantic twilight of Schumann and Mendelssohn."

The first movement, Allegro con brio in F major, 6-4, opens with three introductory chords (horns, trumpets, wood-wind), the upper voice of which, F, A-flat, F, presents a short theme that is as an emblematic figure, or device, which recurs significantly throughout the movement. Although it is not one of the regular themes, it plays a dominating part, immediately as bass

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and later as an opposing voice in middle and upper position to the first theme, which is introduced by the violins in octaves, supported by violas, violoncellos, and trombone at the beginning of the third measure. The short introductory, now counter, theme rises as a bass, and produces thereby a strongly-marked cross-relation,— the A-flat of the bass against the preceding A-natural of the first theme. This deliberate violation of the rules has provoked much discussion, although the swing of the theme is in no way influenced by this cross-relation, or *Querstand.* Some find here the "keynote to some occult dramatic signification." Mr. William F. Apthorp has voiced this opinion with peculiar felicity: "It seems to me that it can only be explained on the supposition of some underlying dramatic principle in the movement, such as the bringing together of two opposing forces,— Light and Darkness, Good and Evil, or perhaps only Major and Minor,— for on purely musical grounds the thing has little sense or meaning. The first theme starts in passionately and joyously, in the exuberance of musical life; the counter-theme comes in darkly and forbiddingly, like Iago's

> "'. . . O, you are well-tun'd now!
> But I'll set down the pegs that make this music,
> As honest as I am.'"

The second chief-member of the body of the first theme is silent for four measures, while the first violins continue; but it again appears in the bass, A, C, A. Enharmonic modulation leads to A major, the tonality of the second theme. There is first a slight reminiscence of the "Venusberg" scene in "Tannhäuser,"—"Naht euch dem Strande!"; and Dr. Hugo Riemann goes so far as to say that Brahms may have thus paid a tribute to Wagner, who died in the period of the composition of this symphony.

The second theme is of a graceful character, but of compressed form, and is in strong contrast with the broad and sweeping first theme. The

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rhythm, 9-4, is complicated. The clarinet sings against a bassoon phrase over a double drone-bass or organ-point from the deeper strings, while the flute embellishes. This is repeated, and the strings bring a short phrase in antithesis. But, with the end of this section in 9-4 and with the return to 6-4 and the stormier mood, the oboe gives out the "device" (A, C, A).

The free fantasia, or middle section, is comparatively short,— nine pages of the score to fourteen occupied by the exposition. Both themes are developed, and the "device" is developed melodically by horn and oboe.

The recapitulatory section begins with a reannouncement of the "device" in full harmony (F, A-flat, F, in wood-wind, horns, trumpets, and strings), and the "device" is repeated by the trumpets, horns, trombones, bassoons; and it gives way to the announcement, as at the beginning of the movement, of theme and counter-theme together. The development is much like that in the first part. The second theme, in 9-4, is now in D major. The first theme is in F major at the beginning of the elaborate coda. After a struggle it triumphs over its old adversary, and, triumphant, dies away in pianissimo.

The second movement, Andante in C major, 4-4, opens with a hymn-like passage, which in the first three chords reminds one of the "Prayer" in "Zampa." It is played in four-part harmony by clarinets and bassoons, re-enforced after two measures by horns and flutes in the lower register. Violas and violoncellos in four parts repeat the last measures of several phrases, as an echo. The theme developed in this manner is followed by a variation for the strings, wood-wind, and horns. The transition to the second theme consists of a figured and extended repetition of the first half-period. This second theme is sung first by clarinet and bassoon, then by oboe and horn, in octaves, while there is a subdued accompaniment in the

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strings. The strings lead in a supplemental passage, wood-wind instruments answer them, and then there is a phrase of six measures remarkable for its transitional harmonies. The first theme returns in new and elaborate variations. The remarkable harmonies reappear as an approach to the short coda, which is built on fragments of the first theme, in clarinets and bassoons, then in the brass, while rising arpeggios in oboe and flute lead to the close.

The third movement is a poco allegretto in C minor, 3-8, and is a romantic substitute for the traditional scherzo. It is scored for a small orchestra,— strings, wood-wind, and two horns. It is an example, seldom found, of a third movement in the minor of the dominant of the key of the symphony. And here is there more or less of a return to the restless spirit of the first movement. The chief theme, mezza voce, espressivo, is sung in the first twelve measures by the violoncellos, afterward by the violins with more of an accompaniment. Contrapuntal passages between violoncellos and first violins supply the antithesis. A repetition, with melody spread out in flute, oboe, and horn; and a modulation to A-flat major, brings in the second theme, which is given to the wood-wind in strange harmonies to a syncopated accompaniment of the violoncellos. There is a repetition of this theme, which is modified. There is a flowing passage for the strings alone. Again the strange harmonies in the wind. There is a return to the first theme in C minor, which is sung by the horn, then by the oboe, and at last by the first violins and violoncellos. There is a short coda.

The Finale, allegro, in F minor, 2-2, opens with the statement of the first theme (sotto voce) by the strings and the bassoons. The exposition is simple, and the theme is then repeated in more elaborate form by flutes, clarinets, and bassoons. Trombones announce a solemn, fateful thing in A-flat major, given out pianissimo by strings and wind instruments in

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harmony. A strong transitional passage leads to another theme in C major, of a lighter and more jubilant nature, given out by violoncellos and horns, and later by the first violins and wood-wind, while there is a running contrapuntal bass (strings). The rhythm is complicated. The development leads to a climax, fortissimo, and after another intermediary passage a bold theme in syncopated rhythm enters. This is developed with suggestions of the first theme. The measures that follow are a combination of free fantasia and recapitulation. This combination begins with a reappearance of the chief theme in its original form, which is repeated in harmony and elaborated. There is a passage built on an organ-point and ornamented with allusions to the first theme, then a return of the solemn theme in trombones and other wind instruments. There is a brave attempt to re-establish the inexorable "device" (F, A-flat, F); but the major triumphs over the minor, and at the end the strings in tremolo bring the original first theme of the first movement, "the ghost" of this first theme, as Mr. Apthorp calls it, over sustained harmonies in the wind instruments.

The symphony is scored for 3 flutes, 2 oboes, 2 clarinets, 2 bassoons, double bassoon, 4 horns, 2 trumpets, 3 trombones, kettle-drums, and strings.

Mr. Frederic Lamond, pianist and composer, was born at Glasgow on Jan. 28, 1868. He studied at first with his brother David. In 1880 he was organist of Laurieston parish church, and he gave organ recitals. He also studied the violin and the oboe. In 1882 he went to Frankfort-on-the-Main, where he took lessons of Max Schwartz and Anton Urspruch at the Hoch Conservatory. Later Liszt and von Bülow gave him lessons. He played at Berlin in 1885, soon after at Vienna, and early in 1886 he played in Glasgow and London. In the winter of that year he gave a concert at St. Petersburg. Since then he has led chiefly the life of a virtuoso,

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though he has found time to write serious compositions. A symphony was produced by the Glasgow Choral Union in 1889; an overture, "From the Scottish Highlands," was performed by the Chicago Orchestra in 1894 and by the Philharmonic Society of New York, March 7, 1896; and a pianoforte trio, 'cello sonata, and some pianoforte pieces, composed in Scotland in 1887, were brought out by him at Dresden in February, 1888.

Concerto No. 5, E-flat, for Pianoforte and Orchestra, Op. 73.

Ludwig van Beethoven.

(Born at Bonn, Dec. 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven wrote this symphony in 1809 at Vienna. The town was occupied by the French from May 12 to October 14. Other works of the year were the string quartet in E-flat, Op. 74, the Sonata in E-flat, Op. 81 *a*, Sonata in F-sharp major, Op. 78, a march for a military band, some piano pieces, and songs. And it was in 1809 that Joseph Haydn died.

The autograph bears this inscription: "Klavier Konzert 1809 von LvBthvn." The concerto was published in February, 1811, and the title read as follows: "Grand concerto pour le Pianoforte avec accompagnement de l'orchestre composé et dedié à Son Altesse Impériale Roudolphe Archi-Duc d'Autriche, etc., par L. v. Beethoven Œuv. 73."

It is said that the first public performance of which there is any record was at Leipsic Nov. 28, 1811. The pianist was Friedrich Schneider.

The first performance with which Beethoven was concerned was at Vienna Feb. 12, 1812, when Karl Czerny (1791–1857) was the pianist. The occasion was a singular sort of entertainment. Theodor Körner, who had then been a looker-on in Vienna only for a short time, wrote home on February 15: "Wednesday there took place for the benefit of the Charitable Society of Noble Ladies a concert and a representation of three pictures after Raphael, Poussin, and Troyes, as Goethe describes

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them in his 'Elective Affinities.' A new concerto by Beethoven for the pianoforte did not succeed." Castelli's "Thalia" gave as the reason of this failure the unwillingness of Beethoven, "full of proud self-confidence," to write for the crowd. "He can be understood and appreciated only by the connoisseurs, and one cannot reckon on their being in a majority at such an affair." Thayer moralizes on this statement. "The trills of Miss Sessi and Mr. Siboni* and Mayseder's Variations on the March from 'Aline' were appropriate to the occasion and the audience." And he might have added with reference to this concerto the line of Burns, slightly altered:

"Compar'd with this, Italian trills are tame."

The concerto at this entertainment came between a cavatina from "Andelasia and Alerano," sung by Miss Sessi,† "a débutante," and a picture by Poussin of "Esther Fainting before Ahasuerus."

One of the first performances, if not the first, in Boston, was at a concert of the Germania on March 4, 1854. The pianist was Robert Heller.‡

* Giuseppi Siboni, celebrated tenor, was born at Bologna in 1782. He was for a long time at the opera house in Prague. He died at Copenhagen in 1839.

† There were four distinguished sisters by the name of Sessi. Marianne (1776–1847) was, perhaps, the most famous, and she was applauded in many cities, although the Earl of Mount Edgcumbe heard her in London in 1815, and wrote: "The first woman, Sessi, was somewhat of a singer, with whom though it was difficult to find fault, it was equally so to be pleased." The oboist Parke admitted that her voice was "clear and powerful, its compass was extensive, and her style tasteful; but she sang without expression." Marianne married a rich grocer named Natorp. Imperatrice (1784–1808) married an army officer, Baron von Natorp, brother of the grocer. Caroline sang at Naples. Anna Maria (1790–1864) began her career at Vienna about 1811, and afterward was known on the stage as Neumann-Sessi. This débutante was probably Maria Theresa Sessi who was of another family.

‡ Robert Palmer, known as Robert Heller, was born at Canterbury, England, in 1833 He studied music, and at the age of fourteen won a scholarship in the Royal Academy of Music, London. Fascinated by the performances of Robert Houdin, he dropped music to become a magician, and he came to the United States in September, 1852. Some say that he made his first appearance in New York at the Chinese Gardens as a Frenchman; others, that his first appearance was at the Museum, Albany, N.Y. He met with no success, and he then went to Washington, D.C., where he taught the piano and served as a church organist. He married one of his pupils, Miss Kieckhoffer, the daughter of a rich banker, and at once went back to magic. In New York he opened Heller's Hall, and was eminently successful. He then went to London, opened Pool's Theatre, and he came back to New York in 1875. He had given exhibitions of his skill in Australia and India. He died at Philadelphia, Nov. 28, 1878. His name is high on the list of magicians. His tricks of "second sight" for a long time perplexed the most skilful of his colleagues, and he was one of the first to use electricity as a confederate. In his will he instructed his executors to destroy all his apparatus. For a long and interesting explanation of his "second sight" tricks see "Magic," by A. A. Hopkins (Munn & Co., New York, 1897).

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EDITED BY THOMAS TAPPER

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A 755

The concerto was, no doubt, as Mr. Apthorp says, called the "Emperor" "from its grand dimensions and intrinsic splendor." The orchestral part is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, kettle-drums, and strings.

The first movement, Allegro in E-flat, 4-4, opens with a strong chord for full orchestra, which is followed by a cadenza for the solo instrument. The first theme is given out by the strings, and afterward taken up by the clarinets. The second theme soon follows, first in E-flat minor softly and staccato by the strings, then legato and in E-flat major by the horns. It was usual at that time for the pianist to extemporize his cadenza, but Beethoven inserted his own with the remark, "Non si fa una cadenza ma s' attaca subito il seguente" (that is to say, Do not insert a cadenza, but attack the following immediately); and he then went so far as to accompany with the orchestra the latter portion of his cadenza.

The second movement, Adagio un poco moto, in B major, 2-2, is in the form of "quasi-variations," developed chiefly from the theme given at the beginning by muted strings. This movement goes — with a suggestion hinted by the pianoforte of the coming first theme of the Rondo — into the Rondo, the Finale, Allegro, in E-flat, 6-8. Both the themes are announced by the pianoforte and developed elaborately. The end of the coda is distinguished by a descending long series of pianoforte chords which steadily diminish in force, while the kettle-drums keep marking the rhythm of the opening theme.

TSCHAIKOWSKY'S FIRST LOVE.

Marguerite Joséphine Désirée Montagney, called Artôt, mezzo-soprano, daughter of Désiré Artôt, who taught the horn at the Brussels Conserva-

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tory, visited Moscow in the spring of 1868, and Peter Tschaikowsky heard her, saw her, met her, and madly loved her. She was born at Paris in 1835, and was about five years older than her lover. A pupil of Pauline Viardot, she sang in concerts at Brussels about 1857, and made her début at the Opéra, Paris, as Fidès in "Le Prophète" early in 1858. Her success was immediate and great, but she soon left the Opéra, sang in the French provinces and the Netherlands, went to Italy for further study, was the favorite of the Berlin public for five or six years, sang throughout Germany, at Copenhagen, London, Warsaw, St. Petersburg. Her voice gained in compass so that she could sing such parts as Valentine and Rachel. She was brilliant in bravura.

The Italian company of which she was a member in Moscow was, on the whole, a poor one, but Désirée, with her passionate face and gesture and her then dramatically intense art in song and action, captivated all hearers. Laroche gives a minute account of her performances. Her intonation was perfect, her vocalization was inimitable, her voice had indescribable warmth. She was not, perhaps, beautiful; but her skin was snow white, her neck and hands were exquisitely shaped; her mobile face enchanted the beholder; she was the personification of grace.

Peter would fain wed her, and he wrote his father about his purpose. Ilja, the elder Tschaikowsky, a mining engineer in the Russian army and afterward the director of a technological school, was a man of unusual sweetness and nobility of character. He married in 1833 for his second wife Alexandra Andreewna Assier, the mother of Peter. She died in 1854 of the cholera, the disease that killed her illustrious son; and, as in his case, death came to her in the bath prescribed by a physician.

Peter wrote his father that he met Désirée at a supper on the night of her benefit. When she returned to Moscow in the fall, he kept away from her, but he saw her by accident at a party, and she reproached him for not calling on her. He promised to visit her, but such was his dread of making acquaintances that he would not have gone, had not Anton Rubin-

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stein dragged him to her rooms. Then hardly a day passed without an invitation from her, and soon they knew they loved each other. The marriage was to be in the summer of 1869. Tschaikowsky in his letters mentioned several obstacles. Her mother was opposed to the match, for she thought her daughter too young, and feared that marriage would compel her to remain in Russia; his friends opposed his wish, for they could not endure the thought of seeing him the husband of a prima donna, the sorry "husband of his wife," and they felt that his career would be ruined. Désirée would not leave the stage, dearly as she loved him. What should he do?

The father wrote a letter that reveals goodness of heart, romantic sympathy, hard common sense. He first spoke of marriage as a dangerous step, a question of life or death, the casting of a die. "You love her and she loves you, and that should settle the matter if — Oh, this cursed if! The beloved Désirée must in every way be a noble creature, for my son Peter has given her his love, and my son has taste and talent and would choose for a wife a woman who possesses his own characteristics." The difference in age should not count. Peter should not listen to his friends: he should be brave and believe in his own talent. "If your love is real and substantial, everything else is nonsense. She would not wish you to play the part of servant, and you could compose even if you accompanied her from town to town. . . . I lived with your mother for twenty-one years, and all that time loved her with the passion of youth and respected her and adored her as a saint. If your desired one has the character of your mother whom you so resemble, there should be no talk of future coolness and doubt. You know well that artists have no home; they belong to the whole world. Why worry whether you live at Moscow or St. Petersburg? She should not leave the stage, nor should you abandon your career. True, our future is known only to God; but why should you foresee that you will be robbed of your career? Be her servant, but an independent servant. . . . Do you truly love her and for all time? I know your character, my dear son, but, alas, I do not know you, dear sweetheart; I know your beautiful soul and good heart through him. It might be well for you both to test your love; not by jealousy — God forbid! — but by time. Wait and ask each other, 'Do I really love him? Do I truly love her?'

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Will he (or she) share with me the joys and sorrows of life unto the grave?"

Désirée married in January, 1869, at Warsaw, the baritone Padilla y Ramos, born at Murcia in 1842. She sent no word to Peter, who at that time was busied with the production of his first opera, "The Voievoda" (Jan. 30, 1869). When he realized the blow, he bore her no malice. He wrote about a year after her marriage: "She is coming here and I cannot avoid meeting her, for soon after her arrival the rehearsals of 'Le Domino Noir,' with recitatives and choruses by me will begin. This woman has cost me many bitter hours, and yet I feel myself drawn toward her with such inexplicable sympathy that I begin to await her coming with feverish impatience."

They met as — friends. Kaschkin says: "When Artôt appeared again on the stage of the theatre I sat in the pit next Tschaikowsky, who was mightily excited. When she came out he put the opera glass to his eyes and kept it there during the whole performance; but I doubt whether he saw clearly, for tears kept pouring down his cheeks."

Tschaikowsky saw her again. He wrote in the diary of his tour in 1888: "Among those who were especially friendly to me in Berlin I will mention . . . and finally Mme. Artôt, so well remembered by the Moscow public. This talented singer had been living for some time in Berlin, where she was particularly appreciated and loved by the court and the public, and where she sang with great success and also taught. I was invited, together with Grieg, to spend an evening at Mme. Artôt's house: this evening is counted among the most agreeable recollections of my sojourn in Berlin. The personality and the art of this singer are as bewitching as ever."

In 1889 Désirée with her husband moved to Paris.

"Don Juan," a Tone-poem (after Nicolaus Lenau), Op. 20.

Richard Strauss.

(Born at Munich, June 11, 1864; now living at Charlottenburg, Berlin.)

"Don Juan" is known as the first of Strauss's symphonic or tone-poems, but "Macbeth," Op. 23, although published later, was composed before

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Beethoven . . . . . Quartet in C minor, Op. 18

Spohr . . . . . Adagio and Presto from Duetto, Op. 39

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it. The first performance of "Don Juan" was at the second subscription concert of the Grand Ducal Court Orchestra of Weimar in the fall of 1889. The *Signale*, No. 67 (November, 1889), stated that the tone-poem was performed under the direction of the composer, "and was received with great applause." (Strauss was a court conductor at Weimar 1889–94.) The first performance in Boston was at a Symphony Concert, led by Mr. Nikisch, Oct. 31, 1891. The piece was also played at a Symphony Concert, Nov. 5, 1898. It was also played here by the Chicago Orchestra, Theodore Thomas conductor, March 22, 1898.

The work is scored for 3 flutes (one interchangeable with piccolo), 2 oboes, cor anglais, 2 clarinets, 2 bassoons, double-bassoon, 4 horns, 3 trumpets, 3 trombones, tuba, a set of 3 kettle-drums, triangle, cymbals, glockenspiel, harp, strings. The score is dedicated to Ludwig Thuille (born at Bozen in 1861), a composer and teacher, who was a fellow-student with Strauss at Munich.

The following extracts from Lenau's dramatic poem, "Don Juan," are printed on a fly-leaf of the score. I have taken the liberty of defining the characters here addressed by the hero. The speeches to Don Diego are in the first scene of the poem; the speech to Marcello, in the last.

DON JUAN (*zu Diego*).

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Wo eine Schönheit blüht, hinknien vor Jede,
Und, wär's auch nur für Augenblicke, siegen.

DON JUAN (*zu Diego*).

Ich fliehe Überdruss und Lustermattung,
Erhalte frisch im Dienste mich des Schönen,
Die Einzle kränkend, schwärm' ich für die Gattung.
Der Odem einer Frau, heut Frühlingsduft,
Drückt morgen mich vielleicht wie Kerkerluft.
Wenn wechselnd ich mit meiner Liebe wandre
Im weiten Kreis der schönen Frauen,
Ist meine Lieb' an jeder eine andre;
Nicht aus Ruinen will ich Tempel bauen.
Ja, Leidenschaft ist immer nur die neue;
Sie lässt sich nicht von der zu jener bringen,
Sie kann nur sterben hier, dort neu entspringen,
Und kennt sie sich, so weiss sie nichts von Reue.

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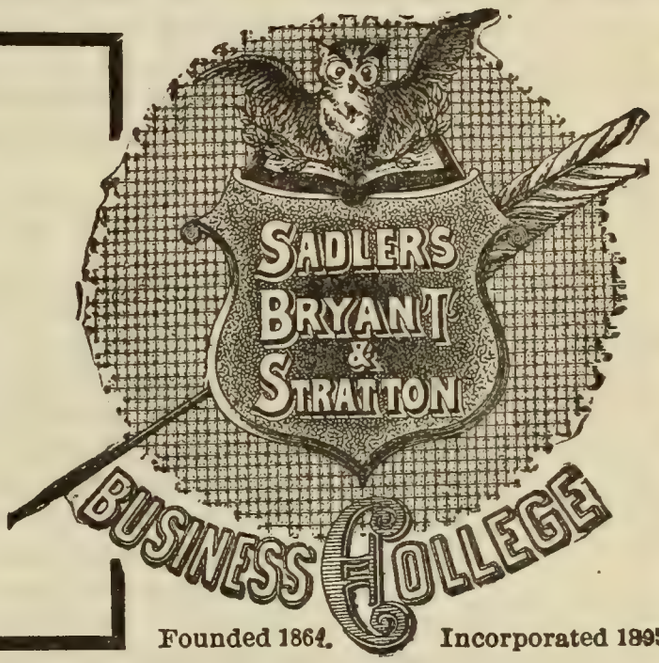

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Hinaus und fort nach immer neuen Siegen,
So lang der Jugend Feuerpulse fliegen!

III.

DON JUAN (*zu Marcello*).

Es war ein schöner Sturm, der mich getrieben,
Er hat vertobt, und Stille ist geblieben.
Scheintot ist alles Wünschen, alles Hoffen;
Vielleicht ein Blitz aus Höh'n, die ich verachtet,
Hat tötlich meine Liebeskraft getroffen,
Und plötzlich ward die Welt mir wüst, umnachtet;
Vielleicht auch nicht; der Brennstoff ist verzehrt,
Und kalt und dunkel ward es auf dem Herd.

These lines have been Englished by John P. Jackson.*

DON JUAN (*to Diego, his brother*).

O magic realm, illimited, eternal,
Of gloried woman,— loveliness supernal!
Fain would I, in the storm of stressful bliss,
Expire upon the last one's lingering kiss!
Through every realm, O friend, would wing my flight,
Wherever Beauty blooms, kneel down to each,
And, if for one brief moment, win delight!

. . . . . .

DON JUAN (*to Diego*).

I flee from surfeit and from rapture's cloy,
Keep fresh for Beauty service and employ,
Grieving the One, that All I may enjoy.
The fragrance from one lip to-day is breath of spring:
The dungeon's gloom perchance to-morrow's luck may bring.
When with the new love won I sweetly wander,
No bliss is ours upfurbish'd and regilded;
A different love has This to That one yonder,—
Not up from ruins be my temples builded.
Yea, Love life is, and ever must be new,
Cannot be changed or turned in new direction;
It cannot but there expire — here resurrection;
And, if 'tis real, it nothing knows of rue!
Each Beauty in the world is sole, unique:
So must the Love be that would Beauty seek!
So long as Youth lives on with pulse afire,
Out to the chase! To victories new aspire!

. . . . . .

DON JUAN (*to Marcello, his Friend*).

It was a wond'rous-lovely storm that drove me:
Now it is o'er; and calm all round, above me;
Sheer dead is every wish; all hopes o'ershrouded,—
'Twas p'r'aps a flash from heaven that so descended,
Whose deadly stroke left me with powers ended,
And all the world, so bright before, o'erclouded;
And yet p'r'aps not! Exhausted is the fuel;
And on the hearth the cold is fiercely cruel.

There are two ways of considering this tone-poem: to say that it is a fantasia, free in form and development, and that the quotations from the poem are enough to show the mood and the purposes of the composer;

* John P. Jackson, journalist, died at Paris, Dec. 1, 1897, at the age of fifty. He was for many years on the staff of the New York *Herald*. He espoused the cause of Wagner at a time when the music of that composer was not fashionable, and he Englished some of Wagner's librettos.

or to discuss the character of Lenau's hero, and then follow foreign commentators who give significance to every melodic phrase and find deep, esoteric meaning in every modulation. No doubt Strauss himself would be content with the verses of Lenau and his own music; for he is a man not without humor, and on more than one occasion he has slyly smiled at his prying and pontifical interpreters.

Strauss has particularized his hero among the many that bear the name of Don Juan, from the old drama of Gabriel Tellez, the cloistered monk who wrote, under the name of "Tirso de Molina," "El Burlador de Sevilla y El Convidado de Piedra" (first printed in 1634) to "Juan de Manara," drama in four acts by Edmond Haraucourt, with incidental music by Paul Vidal (Odéon, Paris, March 8, 1898). Strauss' hero is specifically the Don Juan of Lenau, not the rakehelly hero of legend and so many plays, who at the last is undone by the Statue whom he had invited to supper.

Lenau wrote his poem in 1844. It is said that his third revision was made in August and September of that year at Vienna and Stuttgart. After September he wrote no more, for he went mad, and he was mad until he died in 1850. The poem, "Eitel nichts," dictated in the asylum at Winnenthal, was intended originally for "Don Juan." "Don Juan" is of a somewhat fragmentary nature. The quotations made by Strauss paint well the hero's character.

L. A. Frankl, the biographer of the morbid poet, says that Lenau once spoke as follows concerning his purpose in this dramatic poem: "Goethe's great poem has not hurt me in the matter of 'Faust,' and Byron's 'Don Juan' will here do me no harm. Each poet, as every human being, is an individual 'ego.' My Don Juan is no hot-blooded man eternally pursuing women. It is the longing in him to find a woman who is to him incarnate womanhood, and to enjoy in the one, all the women on earth, whom he cannot as individuals possess. Because he does not find her, although he

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reels from one to another, at last Disgust seizes hold of him, and this Disgust is the Devil that fetches him."

Now Strauss himself has not given a clue to any page of his score. Yet, in spite of this fact, Mr. William Mauke does not hesitate to entitle certain sections: "The First Victim, 'Zerlinchen'"; "The Countess"; "Anna." Why "Zerlinchen"? There is no Zerlina in the poem. There is no reference to the coquettish peasant girl. Lenau's hero is a man who seeks the sensual ideal. He is constantly disappointed. He is repeatedly disgusted with himself, men and women, and the world; and when at last he fights a duel with Don Pedro, the avenging son of the Grand Commander, he throws away his sword and lets his adversary kill him.

> "Mein Todfeind ist in meine Faust gegeben;
> Doch dies auch langweilt, wie das ganze Leben."

The first theme, allegro molto con brio, 2-2, is a theme of passionate, glowing longing; and a second theme follows immediately, which some take to be significant of the object of this longing. The third theme, typical of the hero's gallant and brilliant appearance, proud and knight-like, is added; and this third theme is entitled by Mr. Mauke "the Individual Don Juan theme, No. 1." These three themes are contrapuntally bound together, until there is, as it were, a signal given (horns and then wood-wind). The first of the fair apparitions appears,— the "Zerlinchen" of Mr. Mauke. The conquest is easy, and the theme of Longing is jubilant; but it is followed by the chromatic theme of "Disgust" (clarinets and bassoons), and this is heard in union with the second of the three themes in miniature (harp). The next period, "Disgust," and again "Longing," is built on the significant themes, until, at the conclusion (fortissimo), the theme "Longing" is heard from the deep-stringed instruments (rapidamente).

And now it is the Countess that appears,— "the Countess —— ——, widow; she lives at a villa, an hour from Seville" (glockenspiel, harp, violin solo). Here follows an intimate, passionate love scene. The melody of clarinet and horn is repeated, re-enforced by violin and 'cello. There is canonical imitation in the second violins, and afterward viola, violin, and oboe. At last passion ends with the crash of a powerful chord in E minor. There is a faint echo of the Countess theme; the 'cellos play (senza espressione) the theme of "Longing." Soon enters a "molto vivace," and the Cavalier theme is heard slightly changed. Don Juan finds another victim. Here comes the episode of longest duration. Mr. Mauke promptly identifies the woman. She is "Anna."

This musical episode is supposed to interpret the hero's monologue. Dr. Reimann thinks it would be better to entitle it "Princess Isabella and Don Juan," a scene that in Lenau's poem answers to the Donna Anna scene in the Da Ponte-Mozart opera.* Here the hero deplores his past

* It is only fair to Dr. Reimann to say that he does not take Mr. Wilhelm Mauke too seriously.

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life. Would that he were worthy to woo her! Anna knows his evil fame, but struggles vainly against his fascination. The episode begins in G minor (viola and 'cello). "The silence of night, anxious expectancy, sighs of longing"; then with the entrance of G major (oboe solo) "love's bliss and happiness without end." The love song of the oboe is twice repeated, and it is accompanied in the 'cellos by the theme in the preceding passage in minor. The clarinet sings the song, but Don Juan is already restless. The theme of "Disgust" is heard, and he rushes from Anna. The "Individual Don Juan theme, No. 2," is heard from the four horns,—"Away! away to ever new victories."

Till the end the mood grows wilder and wilder. There is no longer time for regret, and soon there will be no time for longing. It is the Carnival, and Don Juan drinks deep of wine and love. His two themes and the themes of "Disgust" and the "Carnival" are in wild chromatic progressions. The glockenspiel parodies his second "Individual Theme," which was only a moment ago so energetically proclaimed by the horns. Surrounded by women, overcome by wine, he rages in passion, and at last falls unconscious. Organ-point. Gradually he comes to his senses. The themes of the apparitions, rhythmically disguised, as in fantastic dress, pass like sleep-chasings through his brain, and then there the motif of "Disgust." Some find in the next episode the thought of the cemetery with Don Juan's reflections and his invitation to the Statue. Here the jaded man finds solace in bitter reflection. At the feast, surrounded by gay company, there is a faint awakening of longing, but he exclaims: —

"The fire of my blood has now burned out."

Then comes the duel with the death-scene. The theme of "Disgust" now dominates. There is a tremendous orchestral crash; there is long and eloquent silence. A pianissimo chord in A minor is cut into by a piercingly dissonant trumpet F, and then is there a last sigh, a mourning dissonance and resolution (trombones).

"Exhausted is the fuel,
And on the hearth the cold is fiercely cruel."

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Overture, "Leonore" No. 2, Op. 72 . . Ludwig van Beethoven.

(Born at Bonn, Dec. 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven's opera, "Fidelio, oder die eheliche Liebe," with text adapted freely by Joseph Sonnleithner from the French of Bouilly, was first performed at Vienna, Nov. 20, 1805, with Anna Pauline Milder, afterward Mrs. Hauptmann, as the heroine. The first performance in Boston was on April 1, 1857, with Mrs. Johannsen, Miss Berkiel, Beutler, Neumann Oehlein, and Weinlich as the chief singers.

"Leonore" No. 2 was the overture played at the first performance in Vienna. The opera was withdrawn, revised, and produced again on March 29, 1806, when "Leonore" No. 3, a remodelled form of No. 2. was played as the overture. The opera was performed twice, and then withdrawn. There was talk of a performance at Prague in 1807, and Beethoven wrote for it a new overture, in which he retained the theme drawn from Florestan's air, "In des Lebens Frühlingstagen," but none of the other material used in Nos. 2 and 3. The opera was not performed, and the autograph of the overture disappeared. "Fidelio" was revived at Vienna in 1814, and for this performance Beethoven wrote the "Fidelio" overture. We know from his diary that he "rewrote and bettered" the opera by work from March to May 15 of that year.

The dress rehearsal was on May 22, but the promised overture was not ready. On the 20th or 21st Beethoven was dining at a tavern with his friend Bartolini. After the meal was over, Beethoven took a bill-of-fare, drew lines on the back of it, and began to write. "Come, let us go," said Bartolini. "No, wait a while: I have the scheme of my overture," answered Beethoven, and he sat until he had finished his sketches. Nor was he at the dress rehearsal. They waited for him a long time, then went to his lodgings. He was fast asleep in bed. A cup and wine and

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biscuits were near him, and sheets of the overture were on the bed and the floor. The candle was burnt out. It was impossible to use the new overture, which was not even finished. Schindler said a Leonore overture was played. According to Seyfried the overture used was that to "The Ruins of Athens," and his view is now accepted, although Treitsche asserted that the "Prometheus" overture was the one chosen. After Beethoven's death a score of an overture in C was found among his manuscripts. It was not dated, but a first violin part bore the words in the composer's handwriting: "Overtura in C, charakteristische Ouverture. Violino I." This work was played at Vienna in 1828, at a concert, as a "grand characteristic overture" by Beethoven. It was identified later, and circumstances point to 1807 as the date of composition.

The order, then, of these overtures, according to the time of composition, is now supposed to be "Leonore" No. 2, "Leonore" No. 3, "Leonore" No. 1, "Fidelio." It may here be added that Beethoven wished, and for a long time insisted, that the title of his opera should be "Leonore"; and he ascribed the early failures to the substitution of the title "Fidelio." But the manager of the theatre and friends of Beethoven insisted with equal force on "Fidelio," because the same story had been used by Gaveaux ("Léonore," Opéra-Comique, Paris, 1798) and Paër ("Leonora," Dresden, 1805).

It is said that "Leonore" No. 2 was rewritten because certain passages given to the wood-wind troubled the players. Others say it was too difficult for the strings and too long. In No. 2, as well as in No. 3, the chief dramatic stroke is the trumpet signal, which announces the arrival of the Minister of Justice, confounds Pizarro, and saves Florestan and Leonore.

The "Fidelio" overture is the one generally played before performances of the opera in Germany, although Weingartner has tried earnestly to restore "Leonore" No. 2 to that position. "Leonore" No. 3 is sometimes played between the acts. "Leonore" No. 1 is not often heard, either in theatre or in concert-room. Marx wrote much in favor of it, and asserted that it was a "musical delineation of the heroine of the story, as she appears before the clouds of misfortune have settled down upon her."

The "Leonore" No. 1 was Beethoven's first grand overture; and in general scope and richness of development it was far in advance of its time. There is still more pronounced dramatic development in the No. 3. The exceedingly long free fantasia of No. 2 is shortened, and its character is changed. In No. 2, between the trumpet-calls, there is a return to certain developments of the chief theme. This does not appear in No. 3, but there are some measures from the "Song of Thanksgiving" in the scene in the opera where these trumpet-calls are heard, and the return to the first theme occurs only after the episode is over. The thematic material of Nos. 2 and 3 is practically the same, but the differences in treat-

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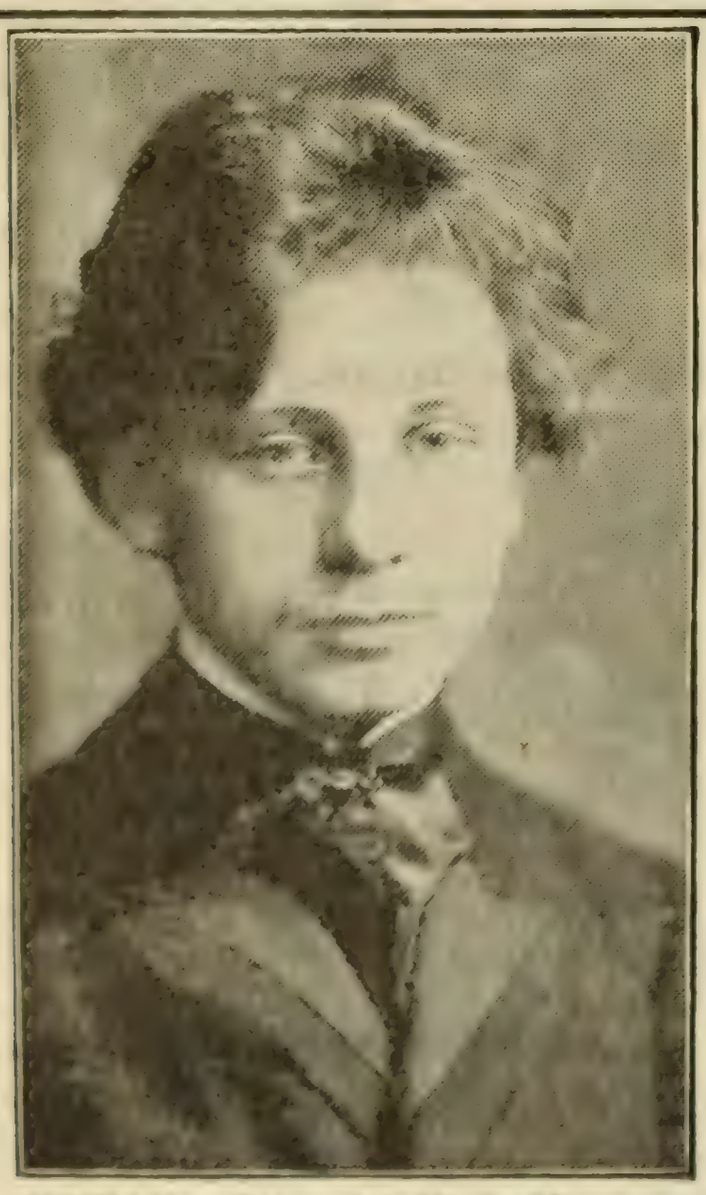
ment are great and many. No. 2 begins with a slow introduction, adagio, in C major (3-4). There are daring changes of tonality. Clarinets, bassoons, and horns enter with a slow cantilena from Florestan's air in the prison scene. The main portion of the overture, allegro, in C major (2-2), begins pianissimo, with an announcement of the first theme which is not taken from the opera itself. The second theme, in oboe and 'cellos against arpeggios in violins and violas, is borrowed, though altered, from the Florestan melody heard in the introduction. In the free fantasia there is first a working-out of the first theme in imitative counterpoint. Then the second theme enters in F major, then in C minor; and the work on the first theme is pursued at length, until the climax rushes to the celebrated trumpet-call, which is different in tonality and in other respects from the one in No. 3. The second call is followed by strange harmonies in the strings. There are a few measures, adagio, in which the Florestan melody returns. This melody is not finished, but the violins take up the last figure of wood-wind instruments, and develop it into the hurry of strings that precedes the coda. This well-known passage is one-half as long as the like passage in No. 3. The coda, presto, in C major (2-2), begins in double fortissimo on a diminution of the first theme; and that which follows is about the same as in No. 3, although there is no ascending chromatic crescendo with the new and brilliant appearance of the first theme, nor is there the concluding roll of kettle-drums.

The overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, kettle-drums, strings.



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AT 8.15 PRECISELY.

PROGRAMME.

Berlioz . . . . Overture, "The Roman Carnival," Op. 9

Beethoven Concerto for Pianoforte, No. 5, in E-flat major, Op. 73

I. Allegro (E-flat major).
II. Adagio un poco moto (B major).
III. Rondo: Allegro ma non troppo (E-flat major).

Saint-Saens . . Symphonic Poem No. 1, "Omphale's Spinning-wheel," Op. 31

Tschaikowsky . . . Symphony No. 5, in E minor, Op. 64

I. Andante; Allegro con anima.
II. Andante cantabile, con alcuna licenza.
III. Valse: Allegro moderato.
IV. Finale: Andante maestoso; Allegro vivace.

SOLOIST:

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Overture, "The Roman Carnival," Op. 9 . . . Hector Berlioz.

(Born at la Côte Saint-André, Dec. 11, 1803; died at Paris, March 9, 1869.)

Berlioz's overture, "Le Carnaval Romain," was performed for the first time, and under the direction of the composer, at the Salle Herz, Paris, on Feb. 3, 1844. The first performance in Boston was at a Philharmonic Concert, led by Mr. Carl Zerrahn, at the Melodeon on Jan. 24, 1857. The overture then reminded Mr. J. S. Dwight of "Mr. Fry's 'Christmas' symphony."

The chief thematic material of the overture was taken by Berlioz from his opera, "Benvenuto Cellini," which was originally in two acts, and was produced at the Opéra, Paris, on Sept. 10, 1838, when Duprez took the part of the hero, and Julie Aimée Dorus-Gras the part of Teresa. The text was written by Léon de Wailly and Auguste Barbier. The music was then thought so difficult that there were twenty-nine full rehearsals. The opera failed dismally. There were three performances in 1838, four in 1839. The opera, with a German text, was produced by Liszt at Weimar on March 20, 1852, with Beck as Cellini and Mrs. Milde as the heroine. Berlioz was not able to be present. He wrote on February 10 to Morel before the performance: "They have been at work on it for four months. I cleaned it well, re-sewed and restored it. I had not looked at it for thirteen years; it is devilishly *vivace*." The opera failed at London on June 25, 1853. Chorley said: "The evening was one of the most melancholy evenings which I ever passed in any theatre. 'Benvenuto Cellini' failed more decidedly than any foreign opera I recollect to have seen performed in London. At an early period of the evening the humor of the audience began to show itself, and the painful spectacle had to be endured of seeing the composer conducting his own work through every stage of its condemnation." Some say there

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was a cabal led by Costa in the interest of Italian art. There was even an attempt to prevent the performance of "The Roman Carnival," which was played before the second act, although this same overture had been applauded by a London concert audience in 1848. Chorley criticised the music of the opera apparently without prejudice and with keen discrimination. The following quotation from his article bears on the overture: "The ease of the singers is disregarded with a despotism which is virtually another confession of weakness. As music, the scene in the second act, known in another form as its composer's happiest overture, 'The Roman Carnival,' has the true Italian spirit of the joyous time; but the chorus-singers are so run out of breath, and are so perpetually called on to catch or snatch at some passage, which ought to be struck off with the sharpest decision,—that the real spirit instinct in the music is thoroughly driven out of it." At this performance the chief singers were Mmes. Julienne-Dejean and Nantier-Didiée, and Tamberlik, Formes, and Tagliafico. The opera was revived by von Bülow at Hannover in 1879 and afterward at other German cities, as Leipsic (1883), Dresden (1888), Carlsruhe. The original translation into German was by A. F. Riccius. The one used later was made by Peter Cornelius, the composer.

The story has been condemned as weak and foolish. It is also purely fictitious.* It is enough to say in explanation of this overture that in 1532 Cellini is in Rome, called thither by the Pope. He falls in love with Teresa, the daughter of Balducci, an old man, who favors another suitor, Fieramosca, the Pope's sculptor. Cellini attempts to elope with her, and neglects work on his Perseus, which he at last finishes in an hour's time, fired by the promise of Cardinal Salviati to reward him with the hand of Teresa.

*It is true that there was a Giacopo Balducci at Rome, the Master of the Mint. Cellini describes him, "that traitor of a master, being in fact my enemy"; but he had no daughter loved by Cellini. The statue of Perseus was modelled and cast at Florence in 1545, after this visit to Rome, for the Duke Cosimo de' Medici. Nor does Ascanio, the apprentice, figure in the scenes at Florence.

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The overture begins allegro assai con fuoco with the chief theme, which is taken from the saltarello,* danced on the Piazza Colonna in Rome in the middle of the second act of the opera. This theme is announced in forte by the violins and violas, answered by wood-wind instruments in free imitation; and horns, bassoons, trumpets, and cornets make a second response in the third measure. Then there is a sudden silence. Trills that constantly swell lead to an Andante sostenuto in 3-4 time. The cor anglais sings against a pizzicato accompaniment the melody of Benvenuto at the beginning of the trio in the first act: "O Teresa, vous que j'aime plus que ma vie, je viens savoir, si loin de vous, triste et bannie, mon âme doit perdre l'espoir." The violas repeat the song against a counter-theme of flutes, then 'cellos and violins, the last named in canon of the octave. Some of the wood-wind and brass instruments, with pulsatile instruments, strike up a dance tune, which is heard at first as afar off. The pace grows livelier, and chromatic sixths in the wood wind lead to the Allegro vivace. Here begins the main body of the overture; and the theme given out softly by the strings is the tune sung in the opera by a band of Cellini's followers, who are standing on a little stage erected in the piazza at the finale of the second act. (I here refer to the edition published in three acts.) A pantomime of King Midas is playing, and Balducci is caricatured by one of the amateur actors. Teresa cannot distinguish between her two masked lovers. There is fighting and general confusion. Cellini is arrested, and is about to be lynched, when

* Saltarello, a dance in 6-8 or 6-4 time of the fifteenth and sixteenth centuries at Rome and in the neighborhood of that city. It is a duet dance "of a skipping nature, as its name implies." The man played a guitar and his partner struck a tambourine during the dance, although some say she held her apron and performed graceful evolutions. The number of the couples was not limited. Each couple moved in a semi-circle, and the dance became faster and faster. It was especially popular with gardeners and vine-dressers, though it was occasionally introduced at courts. The name was also given to a shorter dance known to the contemporaneous Germans as "*Nachtantz*." The music began usually with a triplet at the beginning of each phrase. A harpsichord jack was called a saltarello because it jumped when the note was struck. Counterpoint in saltarello is when six eighth notes of the accompaniment are opposed to each half note of the *Cantus firmus*. The saltarello form has been frequently used by composers, as by Mendelssohn in his "Italian" symphony and by Alkan and Raff in piano pieces.

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three cannon shots announce Ash Wednesday. The lights go out, and Cellini escapes. Now the song sung by Cellini's friends begins as follows: "Venez, venez, peuple de Rome! Venez entendre du nouveau." The theme in the overture is built up out of fragments, and is then immediately developed. There are constant returns to the theme heard at the beginning of the overture, but there is no formal second theme. The dance music grows softer; and the love-song of Benvenuto returns as a counter-theme for contrapuntal use, first in the bassoons, then in other wind instruments, while the strings keep up the saltarello rhythm. The saltarello comes back, is again developed, and prevails, with a theme which has been already developed from it, until the end.

The overture is scored for 2 flutes (one interchangeable with piccolo), 2 oboes (one interchangeable with cor anglais), 2 clarinets, 4 horns, 4 bassoons, 2 trumpets, 2 cornets, 3 trombones, cymbals, 2 tambourines, triangle, kettle-drums, and strings.

***

The programme of the concert at which this overture was first performed was composed chiefly of works by Berlioz, and was thus announced: "Invitation à la Valse," Weber–Berlioz; "Hymne" for six of Sax's wind instruments (this "Hymne" was written originally for a chorus and sung some time before this at Marseilles); scene from "Faust," Berlioz (sung by Mrs. Nathan-Treillhet); "Hélène," ballad for male chorus, Berlioz; overture, "Carnaval de Rome," Berlioz; scene from Act III. of Gluck's "Alceste" (sung by Mrs. Nathan-Treillhet and Bouché); fragments of "Roméo et Juliette," Berlioz. The prices of tickets were five and six francs. But the programme was changed on account of the sickness of Mrs. Nathan-Treillhet. The "Marche des Pèlerins," from Berlioz's "Harold," was played. Mrs. Dorus-Gras sang, but according to Maurice Bourges, who wrote a most flattering review of the concert for the leading

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music journal of Paris, and pronounced the concert "bon et beau," "all the perfection of her exquisite method could not console music-lovers who counted on hearing the little known work of Gluck." And Miss Recio* sang Berlioz's "Absence." The success of "The Roman Carnival" overture was immediate. The applause was so long continued that the work was repeated then and there. Berlioz gives an account of the performance in the forty-eighth chapter of his Memoirs. He first says that Habeneck, the conductor at the Opéra, would not take the time of the saltarello fast enough: —

"Some years afterwards, when I had written the overture of 'The Roman Carnival,' in which the theme of the allegro is this same saltarello which he never could make go, Habeneck was in the foyer of the Salle Herz the evening that this overture was to be played for the first time. He had heard that we had rehearsed it without wind-instruments, for some of my players, in the service of the National Guard, had been called away. 'Good!' said he. 'There will surely be some catastrophe at this concert, and I must be there to see it!' When I arrived, all the wind players surrounded me; they were frightened at the idea of playing in public an overture wholly unknown to them.

"'Don't be afraid,' I said; 'the parts are all right, you are all talented

*Marie Recio was the daughter of Sothera Villas-Recio, who was the widow of a French army officer named Martin, who married her in Spain. Marie was well educated. She played the piano fairly well and sang "a little." Berlioz became acquainted with her when he was miserable with his wife, the once famous Henrietta Smithson. Marie accompanied him as a singer on his concert trips in Belgium and Germany. She made her début at the Opéra, Paris, on Oct. 30, 1841, as Inès in "La Favorite," but she took only subordinate parts and soon disappeared from the stage in spite of Berlioz's praise of her face, figure, and singing in the *Journal des Débats*. She made Henrietta wretched even after she had left her husband. Henrietta died on March 3, 1854, and Berlioz married Marie early in October of that year. He told his friends and wrote his son that this marriage was a duty. Hiller said Marie was a shrewd person, who knew how to manage her husband, and Berlioz admitted that she taught him economy. But Henrietta was soon avenged. Even when Marie went on a concert tour with Berlioz in 1842, she was described as a tall, dried-up woman, very dark, hard-eyed, irritable. Berlioz did not attempt to conceal his discomfort, and his life grew more and more wretched, until Marie died on June 14, 1862. She was forty-eight years old. The body of Henrietta was moved from the small to the large cemetery of Montmartre, and the two women were buried in one tomb. Berlioz in his Memoirs gives a ghastly account of the burial. For an entertaining account of the amours of Berlioz see "Sixty Years of Recollections," by Ernest Legouvé.

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players; watch my stick as much as possible, count your rests, and it will go.'

"There was not a mistake. I started the allegro in the whirlwind-time of the Transtévérine dancers; the audience shouted, '*Bis!*' We played the overture again, and it went even better the second time. I went to the foyer and found Habeneck. He was rather disappointed. As I passed him, I flung at him these few words: 'Now you see what it really is!' He carefully refrained from answering me.

"Never have I felt more keenly than on this occasion the pleasure of conducting my own music, and my pleasure was doubled by thinking on what Habeneck had made me suffer.

"Poor composers, learn to conduct, and conduct yourselves well! (Take the pun if you please.) For the most dangerous of your interpreters is the conductor. Don't forget this."

***

The overture played at the concerts given by Berlioz in towns outside of France was loudly applauded except at St. Petersburg, where at the first of a series of concerts it was hardly noticed; and as the Count Wielhorski, a celebrated amateur, told Berlioz that he did not understand it at all, it was not on later programmes in that city. According to Berlioz himself it was for a long time the most popular of his works at Vienna. We know from von Bülow ("Die Opposition in Süddeutschland," 1853) that, when Kücken attempted to produce it at Stuttgart, the adherents of Lindpaintner, who was then the court conductor, prevented him; but at that time, in Stuttgart, the only works of Beethoven heard in concert rooms were the "Prometheus," the "Egmont," and the "Coriolanus" overtures, "the last named with three violas and three 'cellos."

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Mr. Frederic Lamond, pianist and composer, was born at Glasgow on Jan. 28, 1868. He studied at first with his brother David. In 1880 he was organist of Laurieston parish church, and he gave organ recitals. He also studied the violin and the oboe. In 1882 he went to Frankfort-on-the-Main, where he took lessons of Max Schwartz and Anton Urspruch at the Hoch Conservatory. Later Liszt and von Bülow gave him lessons. He played at Berlin in 1885, soon after at Vienna, and early in 1886 he played in Glasgow and London. In the winter of that year he gave a concert at St. Petersburg. Since then he has led chiefly the life of a virtuoso, though he has found time to write serious compositions. A symphony was produced by the Glasgow Choral Union in 1889; an overture, "From the Scottish Highlands," was performed by the Chicago Orchestra in 1894 and by the Philharmonic Society of New York, March 7, 1896; and a pianoforte trio, 'cello sonata, and some pianoforte pieces, composed in Scotland in 1887, were brought out by him at Dresden in February, 1888.

Concerto No. 5, E-flat, for Pianoforte and Orchestra, Op. 73.

Ludwig van Beethoven.

(Born at Bonn, Dec. 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven wrote this symphony in 1809 at Vienna. The town was occupied by the French from May 12 to October 14. Other works of the year were the string quartet in E-flat, Op. 74, the Sonata in E-flat, Op. 81 *a*, Sonata in F-sharp major, Op. 78, a march for a military band, some piano pieces, and songs. And it was in 1809 that Joseph Haydn died.

The autograph bears this inscription: "Klavier Konzert 1809 von LvBthvn." The concerto was published in February, 1811, and the title read as follows: "Grand concerto pour le Pianoforte avec accompagnement de l'orchestre composé et dedié à Son Altesse Impériale Roudolphe Archi-Duc d'Autriche, etc., par L. v. Beethoven Œuv. 73."

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It is said that the first public performance of which there is any record was at Leipsic Nov. 28, 1811. The pianist was Friedrich Schneider.

The first performance with which Beethoven was concerned was at Vienna Feb. 12, 1812, when Karl Czerny (1791–1857) was the pianist. The occasion was a singular sort of entertainment. Theodor Körner, who had then been a looker-on in Vienna only for a short time, wrote home on February 15: "Wednesday there took place for the benefit of the Charitable Society of Noble Ladies a concert and a representation of three pictures after Raphael, Poussin, and Troyes, as Goethe describes them in his 'Elective Affinities.' A new concerto by Beethoven for the pianoforte did not succeed." Castelli's "Thalia" gave as the reason of this failure the unwillingness of Beethoven, "full of proud self-confidence," to write for the crowd. "He can be understood and appreciated only by the connoisseurs, and one cannot reckon on their being in a majority at such an affair." Thayer moralizes on this statement. "The trills of Miss Sessi and Mr. Siboni* and Mayseder's Variations on the March from 'Aline' were appropriate to the occasion and the audience." And he might have added with reference to this concerto the line of Burns, slightly altered:

"Compar'd with this, Italian trills are tame."

The concerto at this entertainment came between a cavatina from "Andelasia and Alerano," sung by Miss Sessi,† "a débutante," and a picture by Poussin of "Esther Fainting before Ahasuerus."

* Giuseppi Siboni, celebrated tenor, was born at Bologna in 1782. He was for a long time at the opera house in Prague. He died at Copenhagen in 1839.

† There were four distinguished sisters by the name of Sessi. Marianne (1776–1847) was, perhaps, the most famous, and she was applauded in many cities, although the Earl of Mount Edgcumbe heard her in London in 1815, and wrote: "The first woman, Sessi, was somewhat of a singer, with whom though it was difficult to find fault, it was equally so to be pleased." The oboist Parke admitted that her voice was "clear and powerful, its compass was extensive, and her style tasteful; but she sang without expression." Marianne married a rich grocer named Natorp. Imperatrice (1784–1808) married an army officer, Baron von Natorp, brother of the grocer. Caroline sang at Naples. Anna Maria (1790–1864) began her career at Vienna about 1811, and afterward was known on the stage as Neumann-Sessi. This débutante was probably Maria Theresa Sessi who was of another family.

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One of the first performances, if not the first, in Boston, was at a concert of the Germania on March 4, 1854. The pianist was Robert Heller.*

The concerto was, no doubt, as Mr. Apthorp says, called the "Emperor" "from its grand dimensions and intrinsic splendor." The orchestral part is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, kettle-drums, and strings.

The first movement, Allegro in E-flat, 4-4, opens with a strong chord for full orchestra, which is followed by a cadenza for the solo instrument. The first theme is given out by the strings, and afterward taken up by the clarinets. The second theme soon follows, first in E-flat minor softly and staccato by the strings, then legato and in E-flat major by the horns. It was usual at that time for the pianist to extemporize his cadenza, but Beethoven inserted his own with the remark, "Non si fa una cadenza ma s' attaca subito il seguente" (that is to say, Do not insert a cadenza, but attack the following immediately); and he then went so far as to accompany with the orchestra the latter portion of his cadenza.

The second movement, Adagio un poco moto, in B major, 2-2, is in the form of "quasi-variations," developed chiefly from the theme given at the beginning by muted strings. This movement goes — with a suggestion hinted by the pianoforte of the coming first theme of the Rondo — into the Rondo, the Finale, Allegro, in E-flat, 6-8. Both the themes are announced by the pianoforte and developed elaborately. The end of the

* Robert Palmer, known as Robert Heller, was born at Canterbury, England, in 1833. He studied music, and at the age of fourteen won a scholarship in the Royal Academy of Music, London. Fascinated by the performances of Robert Houdin, he dropped music to become a magician, and he came to the United States in September, 1852. Some say that he made his first appearance in New York at the Chinese Gardens as a Frenchman; others, that his first appearance was at the Museum, Albany, N.Y. He met with no success, and he then went to Washington, D.C., where he taught the piano and served as a church organist. He married one of his pupils, Miss Kieckhoffer, the daughter of a rich banker, and at once went back to magic. In New York he opened Heller's Hall, and was eminently successful. He then went to London, opened Pool's Theatre, and he came back to New York in 1875. He had given exhibitions of his skill in Australia and India. He died at Philadelphia, Nov. 28, 1878. His name is high on the list of magicians. His tricks of "second sight" for a long time perplexed the most skilful of his colleagues, and he was one of the first to use electricity as a confederate. In his will he instructed his executors to destroy all his apparatus. For a long and interesting explanation of his "second sight" tricks see "Magic," by A. A. Hopkins (Munn & Co., New York, 1897).

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coda is distinguished by a descending long series of pianoforte chords which steadily diminish in force, while the kettle-drums keep marking the rhythm of the opening theme.

ENTR'ACTE.

TSCHAIKOWSKY'S AMAZING MARRIAGE.

Nadesha Filaretowna von Meck, the woman that admired Tschaikowsky and his music beyond measure, the woman that made it possible for him to compose his later and greater works without the fear of daily debt and care, the woman that insisted they should never meet, never talk together, — and she and Tschaikowsky never interchanged a word except by letter, — gave the composer in 1877 the sum of 3,000 roubles to pay certain harassing debts. In June of that year Peter wrote to his brother Anatol that he was betrothed, that the wedding would be in July. He inclosed a

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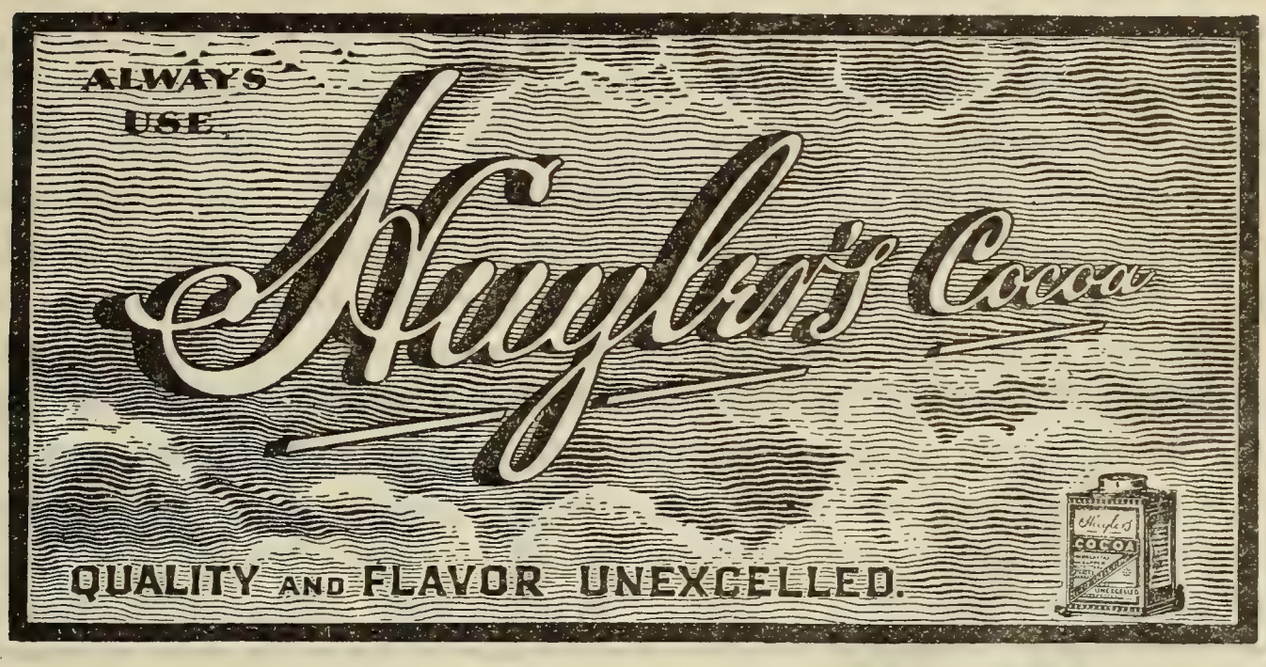

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letter to their father in which he spoke of his sweetheart as "a poor but good and blameless maiden," who loved him dearly and would make his life peaceful and happy. His letter to Mrs. von Meck, written a few days later, was in a far different vein.

Tschaikowsky told Mrs. von Meck that he was "most unexpectedly betrothed." "One day I received a letter from a maiden whom I have known for some time, and from it I learned she had long honored me with her love. This letter was written so warmly and from the heart that I decided to answer it, although in former instances of a similar nature I had carefully avoided doing so." As a result of this correspondence he visited the girl. "It now seems to me that a mysterious force drew me to her." When he saw her, he realized that he did not love her. He felt for her only sympathy and thankfulness. He began to torture himself. If he did not love her, why did he visit her? He did not wish to make her unhappy, and he feared that she would make a tragic ending if he should tell her the truth. "And so I was in this bad dilemma: either I should regain my liberty at the cost of a life, or I should marry her." He went to her and told her the truth. He said he never could love her. He described his character, his irritability, his mercurial temperament, his aversion to mankind, the precariousness of his income. He then asked her if she would be his wife. She accepted him gladly. Then he began to suffer the agonies of the damned. "Is it not natural that I should suffer? To persist for thirty-seven years in the antipathy born with me to the marriage state, and then, suddenly, through the might of circumstances, to be forced into wedlock, without being delighted in the slightest degree by my bride—this is horrible." He went into the country to think it over. Nature and his friends, few but dear, comforted him. He consoled himself with the thought that no one can withstand his fate.

He described his bride as follows: "Her name is Antonina Iwanowna

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Tschaikowsky's father was much pleased, and wrote him lovingly. Peter's letter to Mrs. von Meck was dated July 30. He married Antonina on July 6; and Anatol, his brother, was the only relative that could witness what their brother Modeste calls "this insane marriage."

Modeste, in the biography of his brother that is now publishing, says he has no intention of telling all the details of this unhappy episode in the life of an artist. "In the first place I cannot be as impartial as is becoming and necessary: I have no hope of securing any testimony in behalf of the wife; and, again, I do not wish to injure the feelings of several persons who are still alive. One thing I do say: from the first days, yes, from the first hours of his wedded life Peter atoned severely for the frivolity, the folly of his conduct." But Peter had shown anything but "frivolity."

After the marriage husband and wife went to St. Petersburg, stayed there a week, and then returned to Moscow. In a letter to Mrs. von Meck, dated July 15, Peter told her they were to visit his mother-in-law, who lived in the country. "I cannot yet tell exactly whether I am happy

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or unhappy. I know this: it is impossible for me to work, and this is the symptom of a restless, abnormal condition of the mind."

When he came back from the visit, it was decided he should go alone to Kamenka and then to the Caucasus for a cure. He wrote his friend: "I go away soon. A few more days and I swear I should go mad." He stopped at Kamenka, where he drank Essentuky water. "Only time can heal me, but I am tranquil, and I begin to look fearlessly in the face of the future." But a week or more passed before he could work. "Now I am ashamed that I so utterly lost courage. Pardon me for causing you so much anxiety and care." And he added that he would yet come out conqueror. He took up the orchestration of his fourth symphony. His other letters in August contain much information about his compositions and nothing about his wife.

He went back to Moscow early in September. "My wife has done all in her power to make me contented. My home is cosy and pretty. Everything is clean, fresh, and beautiful." He wrote his brother Anatol the same day that his wife had already known the cares of housekeeping. While waiting for his return she had twice changed cooks. One had robbed her.

Peter suddenly fell sick. He pretended to receive a telegram which called him away, and on September 24 he left Moscow. He was well-nigh mad. Anatol met him at the railway station in St. Petersburg, and hardly knew him, for his face was the face of a stranger. As soon as Peter reached the nearest inn, he became unconscious, and he remained so for two days. The physicians urged a radical change. Anatol took his brother to Berlin.

Modeste in the course of his story makes this statement: "Peter never in his life — not at that time, not later — either by word of mouth or by

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letter — attributed the sad outcome of his marriage to any fault of his wife. . . . He insisted that she had always behaved honorably and uprightly; that she had never knowingly deceived him." Peter in turn was honorable toward her, and never dreamed of deceiving her. "Only when they were brought close together were they both aware that between them lay an abyss of misunderstandings that could never be bridged, that they had wandered as in a dream, that they had unintentionally deceived themselves in everything."

Peter went to Clarens on the Lake of Geneva, and rented there the Villa Richelieu. He had money enough for four or six weeks. He was so weak and nervous that he shrank from going back to Moscow and giving lessons at the Conservatory. Yet he wished to be sent as a delegate to the Paris Expositions, a position for which he was eminently unfit. He begged Nicholas Rubinstein to arrange his affairs at the Conservatory. Nicholas wrote him a friendly letter. He said that money which would be due him for teaching — from 1,200 to 1,300 roubles — would be sent him in monthly payments for a year; and he ended the letter with these words: "Try to calm yourself, spare your health, fear nothing. You are far too prominently placed as a musician to be compromised by indifferent things."

And then Mrs. von Meck came to the aid of Peter. She determined to provide for his material wants, and she arranged that he should receive

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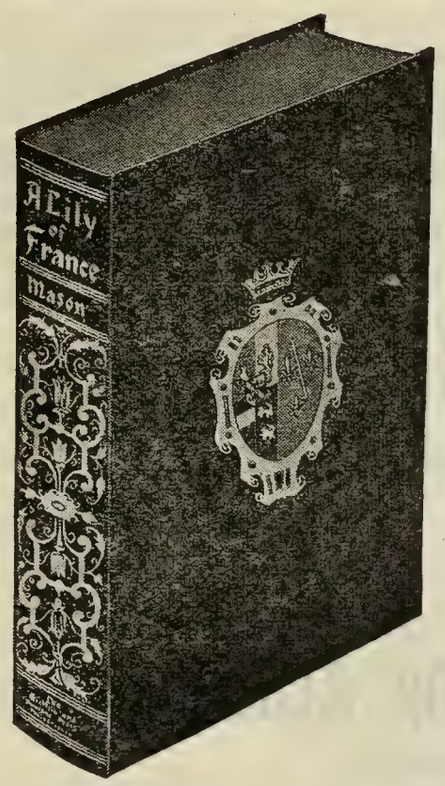

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from her a yearly income of 6,000 roubles. Her purpose was conveyed to him in a letter of rare delicacy and touching affection.

At Clarens he gained strength, and he worked there until the end of October. In November he went to Paris, where he hoped to hear a good concert or some new opera. He was there for only a day or two, and was disappointed: there was nothing at the Opéra. There was no concert. There were three little pieces at the Opéra-Comique, and he did not care to hear "Masset's (*sic*) 'Paul et Virginie'* at the Théâtre-Lyrique." Then he journeyed to Italy.

The story of Tschaikowsky's marriage has been told with hints and shrugs and winks. Here is the tale as told by Modeste Tschaikowsky. His biography of Peter shows that the composer could not have been happy with any woman. The words that Walter Pater put into the mouth of the woman who wrote in her journal about Antony Watteau may well be applied to Tschaikowsky: "He has been a sick man all his life. He was always a seeker after something in the world that is there in no satisfying measure, or not at all." Perhaps Désirée Artot, the singing woman, knew too well the strange character of her Russian lover, and therefore married without regret the Spanish baritone.

Symphonic Poem No. 1, "Omphale's Spinning-wheel," Op. 31.

Camille Saint-Saëns.

(Born at Paris Oct. 9, 1835; still living there.)

"Le Rouet d'Omphale," Saint-Saëns's first symphonic poem, was composed in 1871. It was originally a rondo for piano and then orchestrated. The first performance in public was of the piano piece played by the composer on Jan. 9, 1872, at a concert of his works. The first orchestral performance was at a "Concert Populaire," on April 14 of the same year.

*The one hundredth performance of Massé's "Paul et Virginie" was given at the Théâtre-Lyrique, Paris, Nov. 3, 1877. Capoul, the hero, was then receiving 1,200 francs for each night, and Sophie Heilbron, the heroine, was receiving 800 francs. Messrs. Noël and Stoullig, at the time, described the expense of each erformance as "enormous." — Ed.

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The subject of this symphonic-poem is feminine seductiveness, the triumphant struggle of weakness against strength. The spinning wheel is only a pretext; it is chosen merely from the view-point of rhythm and the general aspect of the piece.

Persons who are interested in looking up details will see on page 19 (letter J) Hercules groaning in the bonds he cannot break, and on page 32 (letter L) Omphale mocking the vain efforts of the hero.

The music is free in form; it is an example of tone-painting; and it does not easily admit of rigid analysis, although it is by no means impossible to find a scherzo with trio. An arpeggioed figure alternates between the lower register of the flute and the violins. This figure is more and more contracted until in a chain of trills there is a characterization of the spinning-wheel at work, and the chief theme, conspicuous by its elegance, is exposed. This play is maintained through harmonic changes. A broad phrase in C-sharp minor rises heavily from the 'cellos and double-basses. It is repeated several times in melodic progression, each time with stronger and richer instrumentation. It is the voice of Hercules, who would fain rend his bonds asunder. Louder and louder waxes the complaint. And the oboe, the coquettishly ironical voice of Omphale, answers in mockery. The hero realizes the vanity of his struggle. The chief theme reappears in a still more lightsome form; the music grows fainter; the figure of the spinning-wheel dies out in the topmost notes of flutes and the harmonics of violins.

The symphonic poem is scored for piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, kettle-drums, cymbal (struck with a bass-drum stick), triangle, bass-drum (with kettle-drum sticks), harp, strings. The score is dedicated to Mlle. Augusta Holmès.

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EDITED BY THOMAS TAPPER

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SYMPHONY NO. 5, IN E MINOR, OP. 64 . . . PETER TSCHAIKOWSKY.

(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, Nov. 5–6, 1893.)

Ivan Knorr says that Tschaikowsky wrote his Fifth Symphony in 1888, after his return from a concert journey in which he visited Leipsic, Hamburg, Berlin, Prague, Paris, and London. In these cities he conducted some of his orchestral works.

Rosa Newmarch says (pp. 97, 98, of her "Tschaikowsky") that this symphony is one of the works written in 1886–87. On page 103 she speaks of the Fifth Symphony as "written in 1888 and published the following year." As a matter of fact, it was published in the late fall or the early winter of 1888.

Modeste Tschaikowksy's Life of his brother, which is now publishing in parts, comes down at present, so far as the translation into German is concerned, only to the year 1878.

We know, however, that the symphony was written at Tschaikowsky's house in the village of Maidanovo, not far from the town of Klin. Here he would spend months at a time without going to the city. Only a few friends occasionally visited him. The life there was simple. When Kaschkin stayed with Tschaikowsky, they breakfasted at eight, and at nine they separated for the morning, which was spent in work. "At one o'clock came a simple dinner of two courses (Tschaikowsky kept a good man cook, and could entertain his guests lavishly when he thought it necessary), . . . and then followed a long walk in the country, which the composer never missed in any weather. Sometimes he would announce at dinner his intention of going out alone, and then his friend understood that he was meditating some new creation, for many of his works were planned and his themes invented during these long solitary rambles across country. After tea he went back to his work until supper was served at

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eight o'clock. After supper the servant put a bottle of wine on the table, and he was told that he was free until the next morning. 'Left to ourselves,' says Kaschkin, 'we immediately went to the piano and began to play arrangements for four hands, of which Tschaikowsky had a large store. We often played Brahms, whom he esteemed very highly for his seriousness and sincerity, and his contempt for superficial success; but at the same time he had not much sympathy with his music, which he found cold and dry. Even after repeatedly playing Brahms' works his first impression was not greatly modified.' Occasionally Kaschkin read aloud from some of Tschaikowsky's favorite authors; or the composer would write in his diary, which was in many volumes; but the contents were never shown even to his closest friends. Once, he told Kaschkin, he was alone at night in this country house. As his eyes fell on the diary he was assailed by a sudden terror lest he might die with no friend at hand, and some one might pry into the secrets. He ordered a fire and burned every volume before he went to bed. There was much in the diary he was sorry to destroy, but on the whole he believed he had acted wisely."

The Fifth Symphony, which comes in order between the "Manfred" Symphony and "Hamlet," an overture fantasia, was first performed at St. Petersburg, Nov. 17, 1888, at a Philharmonic Concert. The composer led. The concert lasted over three hours, and the programme consisted chiefly of works by Tschaikowsky: the Italian Caprice, the Second Piano Concerto (played by Wassily Sapellnikoff, who then made his début), the now familiar air from "Jeanne d'Arc" and three songs (sung by Mrs. Kamensky), an overture by Laroche orchestrated by Tschaikowsky, were among them.

The symphony was also played under his direction at a Symphony concert in St. Petersburg, Nov. 24, 1888, when "Hamlet" was performed for the first time.

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The first performance in the United States was at a Thomas Concert in Chickering Hall, New York, March 5, 1889. At this concert MacDowell's Piano Concerto No. 2, in D minor, was played by the composer and for the first time.

The first performance in Boston was at a Symphony Concert, Oct. 22, 1892. The symphony was also played at these concerts on Jan. 1, 1898, Dec. 10, 1898, Dec. 22, 1900.

Some find pleasure in characterizing Tschaikowsky's symphonies as suites; Dvorák is said to have made this criticism; but the Fifth Symphony escapes this charge, for objectors admit that in this work the composer made his nearest approach to true symphonic form in spite of the fact that there is no repetition of the first part of the first allegro, and that a waltz movement takes the place of the scherzo. (They that dismiss the "Pathetic" because an adagio serves as finale should remember that the finale of Spohr's "The Consecration of Tones" is composed of a larghetto, "Funeral Music" and an allegretto, "Consolation in Tears.") Revolt against the traditions of inexorable sonata form is not a symptom of modern musical anarchy. Grétry in his "Mémoires, ou Essais sur la Musique" (Paris, 1797) wrote: "A sonata is a discourse. What should we think of a man who cuts his speech in half and repeats twice each of these halves? 'I was at your house this morning; yes, I was at your house this morning to consult you about a business matter, to consult you about a business matter.' Repetitions in music affect me in a like manner. Let us discriminate, however, between useless repetitions and a charming phrase that occurs three or four times, and the repetitions of a delightful air. Just as one may say to his sweetheart, 'I love you,' ten times in the same visit, so one may repeat a phrase that is full of emotion. I am speaking of the long repetition that forms the half of a musical discourse."

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No one has written so shrewdly or more sympathetically concerning Tschaikowsky's work than Mr. Ernest Newman, whose articles in the *Contemporary Review* (London, 1901) and the *Monthly Musical Record* (London, 1902) deserve the attention of all students of music. Mr. Newman views him as our contemporary, "much more the man of our own day than the belated followers of the classical tradition. He made one desperate attempt — in his first symphony — to look at music and life through the eyes of the formalist; but ever after that he wisely allowed his imagination to carry him whither it would. We must not forget, in estimating his total achievement, that he died in the very prime of his powers, just when he was beginning to have a vision of what the future may do in music."

Nor need there be apology for liberal quotations from Mr. Newman's articles.

"Students of Tschaikowsky's instrumental work will readily agree that as his mind, in the course of years, became clearer as to its real nature and potentialities, he showed a marked preference for the programme form, and a desire to abandon the mood and the manner of the symphony pure and simple. This was owing to the fact that, although he grew enormously in sheer musical power, he grew still more rapidly in the poetic and dramatic sense of things, finding actual life so important, so pressing, so clamant, that it interpenetrated almost all his thoughts of music. . . . In these first three symphonies, then, we find Tschaikowsky fluctuating with the utmost *insouciance* between the absolute and the programme form and between the absolute and the programme spirit. I can find no trace of a programme in the fourth symphony; but with the fifth and sixth we step upon quite unmistakable ground. After the first symphony had come the 'Romeo and Juliet,' after the second 'The Tempest,' after the third the 'Francesca da Rimini,' after the fourth the '1812' overture and the 'Manfred,' while between the fifth and sixth

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symphonies came the 'Hamlet.' Tschaikowsky could not but feel after the various experiments he had made in both forms, that there was something more congenial to his peculiar imagination in the symphonic poem or the symphony with a human interest, than in the symphony pure and simple. Consequently we find him in his last two symphonies, ostensibly working in the classical form but really in the romantic, writing the customary four movements as if he had only in view the kind of arbitrarily connected suite which generally does duty for a symphony, but at the same time giving the different movements an emotional and even thematic enchainment the one with the other. Yet, characteristically enough, he has not reached this position by dint of reasoning, and so does not hold it rationally. We might expect that his last symphony would exhibit a grip of his own theories — or, let us say, his intuitions — superior to that shown in the fifth. But it is the fifth, in reality, that the subtlest and most consistent workings of his new principle of structure are revealed."

There is a wide difference of opinion concerning the place that this Fifth Symphony should occupy in the list of Tschaikowsky's works. Berezovsky declares it to be the weakest of the six symphonies, although he admits it is a striking composition, which "seems to set forth some dark spiritual experience." Let us see what Mr. Newman has to say about it: —

"It is a curious fact that whereas the sixth symphony, admittedly based on a programme, leaves us here and there with a sense that we are missing the connecting thread, the fifth symphony, though to the casual eye not at all programmistic, bears the strongest internal evidences of having been written to a programme. The feeling that this is so is mainly due to the recurrence, in each movement, of the theme with which the symphony begins. This produces a feeling of unity that irresistibly suggests one central controlling purpose. The theme in question is peculiarly sombre and fateful. It recurs twice in the following andante, and again at the end of the waltz that constitutes the third movement. In the finale the treatment of it is especially remarkable. It serves, transposed into the major, to commence this movement; it makes more

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than one reappearance afterwards. But this is not all the thematic filiation this symphony reveals. One of the themes of the second movement — the andante — also recurs in the finale, while the opening subject proper of the finale (following the introduction) is plainly based on the opening subject of the whole symphony. Lastly, the first subject of the allegro of the first movement reappears in the major, on the last page but two of the score, to the same accompaniment as in the allegro. So that — to sum the matter up concisely — the fourth movement contains two themes from the first, and one from the second; the third and second movements each contain one theme from the first — a scheme that is certainly without a parallel in the history of the symphony.* No one, I think, will venture to assert that so elaborate a system of thematic repetition as this is due to mere caprice; nor is it easy to see why Tschaikowsky should have indulged in it at all if his object had been merely to write a 'symphony in four movements.' Nothing can be clearer than that the work embodies an emotional sequence of some kind. It is a great pity that we have no definite clew to this; but even on the face of the matter as it now stands the general purport of the symphony is quite plain.

"The gloomy, mysterious opening theme suggests the leaden, deliberate tread of fate. The allegro, after experimenting in many moods, ends mournfully and almost wearily. The beauty of the andante is twice broken in upon by the first sombre theme. The third movement — the waltz — is never really gay; there is always the suggestion of impending fate in it; while at times the scale passages for the strings give it an eerie, ghostly character. At the end of this also there comes the heavy, muffled tread of the veiled figure that is suggested by the opening theme. Finally, the last movement shows us, as it were, the emotional transformation of this theme, evidently in harmony with a change in the part it now plays in the curious drama. It is in the major instead of in the minor; it is no longer a symbol of weariness and foreboding, but bold, vigorous, emphatic, self-confident. What may be the precise significance of the beautiful theme from the second movement that reappears in the finale it is impossible to say; but it is quite clear that the transmutation which the first subject of

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the allegro undergoes, just before the close of the symphony, is of the same psychological order as that of the 'fate' motive — a change from clouds to sunshine, from defeat to triumph."

The chief theme of the symphony is given at the very beginning to the clarinets, and the development serves as an approach to the allegro. The principal theme is announced by clarinet and bassoon, and it is developed elaborately and at great length. The second theme in B minor is given to the strings. The free fantasia is comparatively short and exceedingly dramatic. The recapitulation begins with the restatement of the principal theme by the bassoon, and there is a long coda, which finally sinks to a pianissimo and passes to the original key.

The second movement has been characterized as a romance, firmly knit together in form, and admitting great freedom of interpretation, as the qualification, "con alcuna licenza," of the andante cantabile indicates. After a short introduction in the deeper strings the horn sings the principal melody. The oboe gives out a new theme, which is answered by the horn, and this theme is taken up by violins and violas. The principal theme is heard from the 'cellos, after which the clarinet sings still another melody, which is developed to a climax, in which the full orchestra thunders out the chief theme of the symphony, the theme of bodemet. Then second part of the movement follows in a general way along the lines already established. There is another climax, and again is heard the impressive theme of the symphony.

The third movement is a waltz. The structure is simple, and the development of the first theme, given to violins against horns, bassoons, and string instruments, is natural. Toward the very end clarinets and bassoons sound as afar off the theme of the symphony: the gayety is over.

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There is a long introduction to the finale, a development of the sombre and dominating theme. This andante is followed by an allegro, with a first theme given to the strings, and a more tuneful theme assigned first to the wood-wind and afterward to the violins. The development of the second theme contains allusions to the chief theme of the symphony. Storm and fury; the movement comes to a halt; the coda begins in E major, the allegro vivace increases to a presto. The second theme of the finale is heard, and the final climax contains a reminiscence of the first theme of the first movement.

The symphony is scored for 3 flutes (1 interchangeable with piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, 3 kettle-drums, and strings.

The score is dedicated to Theodor Ave-Lallement, of Hamburg. Tschaikowsky met this head of the committee of the Philharmonic Society at Hamburg in 1888, and described him in the "Diary of my Tour": "This venerable old man of over eighty showed me almost fatherly attentions. In spite of his age, in spite of the fact that his dwelling was distant, he attended two rehearsals, the concert, and the party afterward at Mr. Bernuth's. His interest in me went so far that he wished to have my photograph, taken by the best photographer in the city, and he himself arranged the hour of sitting and the size and style of the picture. I visited this kindly old gentleman, who is passionately fond of music and free from the prejudices so common among the old against all that is modern, and we had a long and interesting talk. He told me frankly that many things in my works which he had heard were not at all to his liking; that he could not endure the mighty din of my orchestration; that he disliked especially the frequent use of pulsatile instruments. But in spite of everything he thought I had in me the making of a true German composer of the first rank. With tears in his eyes he besought me to leave Russia and settle in Germany, where the traditions and the conditions of an old and highly developed culture would free me from my faults, which he charged to the fact that I was born and brought up in a civilization that was far behind that of Germany. He was evidently strongly prejudiced against Russia, and I tried my best to lessen his antipathy against my father-land, which he did not openly express, but it was to be detected in some of his talk. In spite of differences in opinion we parted warm friends."

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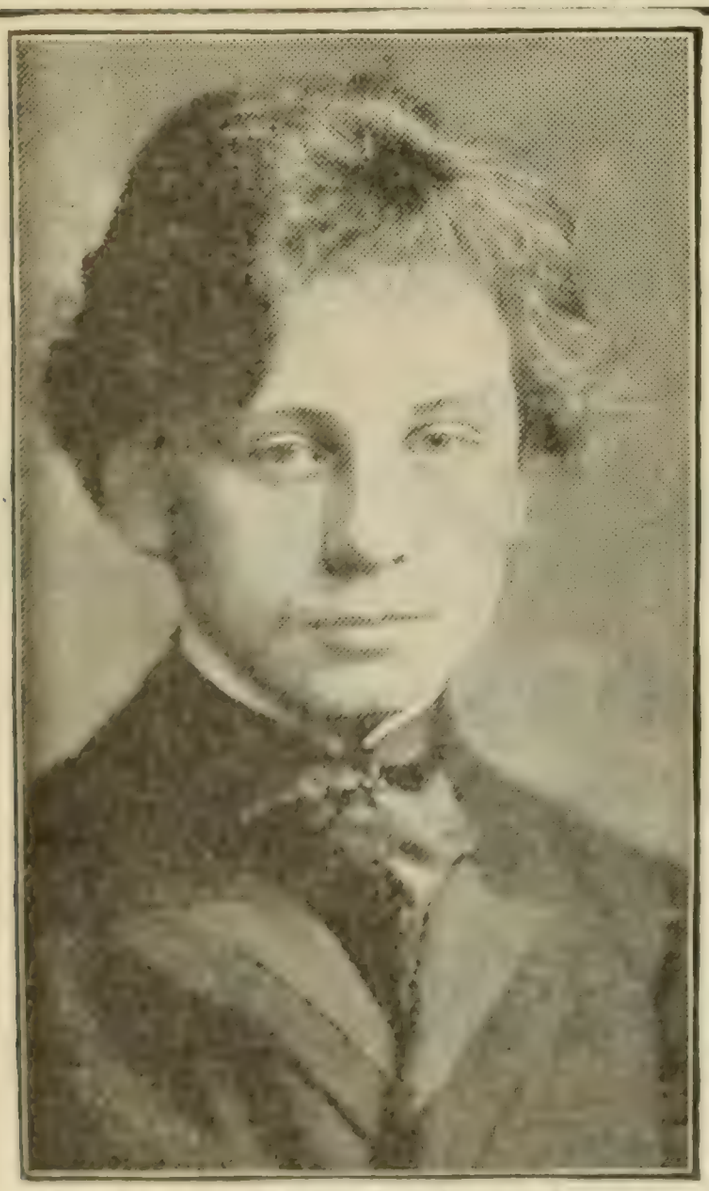

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PROGRAMME.

Brahms . . . . Symphony No. 3, in F major, Op. 90

I. Allegro con brio (F major).
II. Andante (C major).
III. Poco allegretto (C minor).
IV. Allegro (F minor).

Beethoven Concerto for Pianoforte, No. 5, in E-flat major, Op. 73

I. Allegro (E-flat major).
II. Adagio un poco moto (B major).
III. Rondo: Allegro ma non troppo (E-flat major).

Richard Strauss . . . . Tone-poem, "Don Juan," Op. 20

Beethoven . . Overture to "Leonore" No. 2, in C major, Op. 72

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SYMPHONY NO. 3, IN F MAJOR, OP. 90 . . . . JOHANNES BRAHMS.

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

This symphony was first performed on Dec. 3, 1883, at Vienna. The first performance in Boston was by the Boston Symphony Orchestra under Mr. Gericke, Nov. 8, 1884. The first performance in the United States was at a public rehearsal of one of Mr. Van der Stucken's Novelty Concerts, on Oct. 24, 1884. The copyright of the manuscript was sold to the publisher Simrock, of Berlin, for 36,000 marks ($9,000) and a percentage on sums realized by performances.

Hans Richter in a toast christened this symphony, when it was still in manuscript, the "Eroica." Hanslick remarks concerning this: "Truly, if Brahms' first symphony in C minor is characterized as the 'Pathetic' or the 'Appassionata' and the second in D major as the 'Pastoral,' the new symphony in F major may be appropriately called his 'Eroica'"; yet Hanslick took care to add that the key-word was not wholly to the point, for only the first movement and the finale are of heroic character. This third symphony, he says, is indeed a new one. "It repeats neither the poignant song of Fate of the first, nor the joyful Idyl of the second; its fundamental note is proud strength that rejoices in deeds. The heroic element is without any warlike flavor; it leads to no tragic action, such as the Funeral march in Beethoven's 'Eroica.' It recalls in its musical character the healthy and full vigor of Beethoven's second period, and nowhere the singularities of his last period; and every now and then in passages quivers the romantic twilight of Schumann and Mendelssohn."

The first movement, Allegro con brio in F major, 6-4, opens with three introductory chords (horns, trumpets, wood-wind), the upper voice of which, F, A-flat, F, presents a short theme that is as an emblematic figure, or device, which recurs significantly throughout the movement. Although it is not one of the regular themes, it plays a dominating part, immediately as bass and later as an opposing voice in middle and upper position to the first theme, which is introduced by the violins in octaves, supported by violas, violoncellos, and trombone at the beginning of the third measure. The short introductory, now counter, theme rises as a bass, and produces thereby a strongly-marked cross-relation,— the A-flat of the bass against the preceding A-natural of the first theme. This deliberate violation of the rules has

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provoked much discussion, although the swing of the theme is in no way influenced by this cross-relation, or *Querstand.* Some find here the "keynote to some occult dramatic signification." Mr. William F. Apthorp has voiced this opinion with peculiar felicity: "It seems to me that it can only be explained on the supposition of some underlying dramatic principle in the movement, such as the bringing together of two opposing forces,— Light and Darkness, Good and Evil, or perhaps only Major and Minor,— for on purely musical grounds the thing has little sense or meaning. The first theme starts in passionately and joyously, in the exuberance of musical life; the counter-theme comes in darkly and forbiddingly, like Iago's

> "'. . . O, you are well-tun'd now!
> But I'll set down the pegs that make this music,
> As honest as I am.'"

The second chief-member of the body of the first theme is silent for four measures, while the first violins continue; but it again appears in the bass, A, C, A. Enharmonic modulation leads to A major, the tonality of the second theme. There is first a slight reminiscence of the "Venusberg" scene in "Tannhäuser,"—"Naht euch dem Strande!"; and Dr. Hugo Riemann goes so far as to say that Brahms may have thus paid a tribute to Wagner, who died in the period of the composition of this symphony.

The second theme is of a graceful character, but of compressed form, and is in strong contrast with the broad and sweeping first theme. The rhythm, 9-4, is complicated. The clarinet sings against a bassoon phrase over a double drone-bass or organ-point from the deeper strings, while the flute embellishes. This is repeated, and the strings bring a short phrase in antithesis. But, with the end of this section in 9-4 and with the return to 6-4 and the stormier mood, the oboe gives out the "device" (A, C, A).

The free fantasia, or middle section, is comparatively short,— nine pages of the score to fourteen occupied by the exposition. Both themes are developed, and the "device" is developed melodically by horn and oboe.

The recapitulatory section begins with a reannouncement of the "device" in full harmony (F, A-flat, F, in wood-wind, horns, trumpets, and

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strings), and the "device" is repeated by the trumpets, horns, trombones, bassoons; and it gives way to the announcement, as at the beginning of the movement, of theme and counter-theme together. The development is much like that in the first part. The second theme, in 9-4, is now in D major. The first theme is in F major at the beginning of the elaborate coda. After a struggle it triumphs over its old adversary, and, triumphant, dies away in pianissimo.

The second movement, Andante in C major, 4-4, opens with a hymn-like passage, which in the first three chords reminds one of the "Prayer" in "Zampa." It is played in four-part harmony by clarinets and bassoons, re-enforced after two measures by horns and flutes in the lower register. Violas and violoncellos in four parts repeat the last measures of several phrases, as an echo. The theme developed in this manner is followed by a variation for the strings, wood-wind, and horns. The transition to the second theme consists of a figured and extended repetition of the first half-period. This second theme is sung first by clarinet and bassoon, then by oboe and horn, in octaves, while there is a subdued accompaniment in the strings. The strings lead in a supplemental passage, wood-wind instruments answer them, and then there is a phrase of six measures remarkable for its transitional harmonies. The first theme returns in new and elaborate variations. The remarkable harmonies reappear as an approach to the short coda, which is built on fragments of the first theme, in clarinets and bassoons, then in the brass, while rising arpeggios in oboe and flute lead to the close.

The third movement is a poco allegretto in C minor, 3-8, and is a romantic substitute for the traditional scherzo. It is scored for a small orchestra,— strings, wood-wind, and two horns. It is an example, seldom found, of a third movement in the minor of the dominant of the key of the symphony. And here is there more or less of a return to the restless spirit of the first movement. The chief theme, mezza voce, espressivo, is sung in the first twelve measures by the violoncellos, afterward by the violins with more of an accompaniment. Contrapuntal passages between violoncellos and first violins supply the antithesis. A repetition, with melody spread out in flute, oboe, and horn; and a modulation to A-flat major, brings in the second theme, which is given to the wood-wind in

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strange harmonies to a syncopated accompaniment of the violoncellos. There is a repetition of this theme, which is modified. There is a flowing passage for the strings alone. Again the strange harmonies in the wind. There is a return to the first theme in C minor, which is sung by the horn, then by the oboe, and at last by the first violins and violoncellos. There is a short coda.

The Finale, allegro, in F minor, 2-2, opens with the statement of the first theme (sotto voce) by the strings and the bassoons. The exposition is simple, and the theme is then repeated in more elaborate form by flutes, clarinets, and bassoons. Trombones announce a solemn, fateful theme in A-flat major, given out pianissimo by strings and wind instruments in harmony. A strong transitional passage leads to another theme in C major, of a lighter and more jubilant nature, given out by violoncellos and horns, and later by the first violins and wood-wind, while there is a running contrapuntal bass (strings). The rhythm is complicated. The development leads to a climax, fortissimo, and after another intermediary passage a bold theme in syncopated rhythm enters. This is developed with suggestions of the first theme. The measures that follow are a combination of free fantasia and recapitulation. This combination begins with a reappearance of the chief theme in its original form, which is repeated in harmony and elaborated. There is a passage built on an organ-point and ornamented with allusions to the first theme, then a return of the solemn theme in trombones and other wind instruments. There is a brave attempt to re-establish the inexorable "device" (F, A-flat, F); but the major triumphs over the minor, and at the end the strings in tremolo bring the original first theme of the first movement, "the ghost" of this first theme, as Mr. Apthorp calls it, over sustained harmonies in the wind instruments.

The symphony is scored for 3 flutes, 2 oboes, 2 clarinets, 2 bassoons, double bassoon, 4 horns, 2 trumpets, 3 trombones, kettle-drums, and strings.

Mr. Frederic Lamond, pianist and composer, was born at Glasgow on Jan. 28, 1868. He studied at first with his brother David. In 1880 he was organist of Laurieston parish church, and he gave organ recitals. He also studied the violin and the oboe. In 1882 he went to Frankfort.

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on-the-Main, where he took lessons of Max Schwartz and Anton Urspruch at the Hoch Conservatory. Later Liszt and von Bülow gave him lessons. He played at Berlin in 1885, soon after at Vienna, and early in 1886 he played in Glasgow and London. In the winter of that year he gave a concert at St. Petersburg. Since then he has led chiefly the life of a virtuoso, though he has found time to write serious compositions. A symphony was produced by the Glasgow Choral Union in 1889; an overture, "From the Scottish Highlands," was performed by the Chicago Orchestra in 1894 and by the Philharmonic Society of New York, March 7, 1896; and a pianoforte trio, 'cello sonata, and some pianoforte pieces, composed in Scotland in 1887, were brought out by him at Dresden in February, 1888.

Concerto No. 5, E-flat, for Pianoforte and Orchestra, Op. 73.

Ludwig van Beethoven.

(Born at Bonn, Dec. 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven wrote this symphony in 1809 at Vienna. The town was occupied by the French from May 12 to October 14. Other works of the year were the string quartet in E-flat, Op. 74, the Sonata in E-flat, Op. 81 *a*, Sonata in F-sharp major, Op. 78, a march for a military band, some piano pieces, and songs. And it was in 1809 that Joseph Haydn died.

The autograph bears this inscription: "Klavier Konzert 1809 von LvBthvn." The concerto was published in February, 1811, and the title read as follows: "Grand concerto pour le Pianoforte avec accompagnement de l'orchestre composé et dédié à Son Altesse Impériale Roudolphe Archi-Duc d'Autriche, etc., par L. v. Beethoven Œuv. 73."

It is said that the first public performance of which there is any record was at Leipsic Nov. 28, 1811. The pianist was Friedrich Schneider.

The first performance with which Beethoven was concerned was at Vienna Feb. 12, 1812, when Karl Czerny (1791–1857) was the pianist. The occasion was a singular sort of entertainment. Theodor Körner, who had then been a looker-on in Vienna only for a short time, wrote home on February 15: "Wednesday there took place for the benefit of the Charitable Society of Noble Ladies a concert and a representation of three pictures after Raphael, Poussin, and Troyes, as Goethe describes

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them in his 'Elective Affinities.' A new concerto by Beethoven for the pianoforte did not succeed." Castelli's "Thalia" gave as the reason of this failure the unwillingness of Beethoven, "full of proud self-confidence," to write for the crowd. "He can be understood and appreciated only by the connoisseurs, and one cannot reckon on their being in a majority at such an affair." Thayer moralizes on this statement. "The trills of Miss Sessi and Mr. Siboni* and Mayseder's Variations on the March from 'Aline' were appropriate to the occasion and the audience." And he might have added with reference to this concerto the line of Burns, slightly altered:

"Compar'd with this, Italian trills are tame."

The concerto at this entertainment came between a cavatina from "Andelasia and Alerano," sung by Miss Sessi,† "a débutante," and a picture by Poussin of "Esther Fainting before Ahasuerus."

One of the first performances, if not the first, in Boston, was at a concert of the Germania on March 4, 1854. The pianist was Robert Heller.‡

The concerto was, no doubt, as Mr. Apthorp says, called the "Emperor" "from its grand dimensions and intrinsic splendor." The orchestral part

* Giuseppi Siboni, celebrated tenor, was born at Bologna in 1782. He was for a long time at the opera house in Prague. He died at Copenhagen in 1839.

† There were four distinguished sisters by the name of Sessi. Marianne (1776–1847) was, perhaps, the most famous, and she was applauded in many cities, although the Earl of Mount Edgcumbe heard her in London in 1815, and wrote: "The first woman, Sessi, was somewhat of a singer, with whom though it was difficult to find fault, it was equally so to be pleased." The oboist Parke admitted that her voice was "clear and powerful, its compass was extensive, and her style tasteful; but she sang without expression." Marianne married a rich grocer named Natorp. Imperatrice (1784–1808) married an army officer, Baron von Natorp, brother of the grocer. Caroline sang at Naples. Anna Maria (1790–1864) began her career at Vienna about 1811, and afterward was known on the stage as Neumann-Sessi. This débutante was probably Maria Theresa Sessi, who was of another family.

‡ Robert Palmer, known as Robert Heller, was born at Canterbury, England, in 1833 He studied music, and at the age of fourteen won a scholarship in the Royal Academy of Music, London. Fascinated by the performances of Robert Houdin, he dropped music to become a magician, and he came to the United States in September, 1852. Some say that he made his first appearance in New York at the Chinese Gardens as a Frenchman; others, that his first appearance was at the Museum, Albany, N.Y. He met with no success, and he then went to Washington, D.C., where he taught the piano and served as a church organist. He married one of his pupils, Miss Kieckhoffer, the daughter of a rich banker, and at once went back to magic. In New York he opened Heller's Hall, and was eminently successful. He then went to London, opened Pool's Theatre, and he came back to New York in 1875. He had given exhibitions of his skill in Australia and India. He died at Philadelphia, Nov. 28, 1878. His name is high on the list of magicians. His tricks of "second sight" for a long time perplexed the most skilful of his colleagues, and he was one of the first to use electricity as a confederate. In his will he instructed his executors to destroy all his apparatus. For a long and interesting explanation of his "second sight" tricks see "Magic," by A. A. Hopkins (Munn & Co., New York, 1897).

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is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, kettle-drums, and strings.

The first movement, Allegro in E-flat, 4-4, opens with a strong chord for full orchestra, which is followed by a cadenza for the solo instrument. The first theme is given out by the strings, and afterward taken up by the clarinets. The second theme soon follows, first in E-flat minor softly and staccato by the strings, then legato and in E-flat major by the horns. It was usual at that time for the pianist to extemporize his cadenza, but Beethoven inserted his own with the remark, "Non si fa una cadenza ma s' attaca subito il seguente" (that is to say, Do not insert a cadenza, but attack the following immediately); and he then went so far as to accompany with the orchestra the latter portion of his cadenza.

The second movement, Adagio un poco moto, in B major, 2-2, is in the form of "quasi-variations," developed chiefly from the theme given at the beginning by muted strings. This movement goes — with a suggestion hinted by the pianoforte of the coming first theme of the Rondo — into the Rondo, the Finale, Allegro, in E-flat, 6-8. Both the themes are announced by the pianoforte and developed elaborately. The end of the coda is distinguished by a descending long series of pianoforte chords which steadily diminish in force, while the kettle-drums keep marking the rhythm of the opening theme.

"Don Juan," a Tone-poem (after Nicolaus Lenau), Op. 20.

Richard Strauss.

(Born at Munich, June 11, 1864; now living at Charlottenburg, Berlin.)

"Don Juan" is known as the first of Strauss's symphonic or tone-poems, but "Macbeth," Op. 23, although published later, was composed before it. The first performance of "Don Juan" was at the second subscription concert of the Grand Ducal Court Orchestra of Weimar in the fall of 1889. The *Signale*, No. 67 (November, 1889), stated that the tone-poem was performed under the direction of the composer, "and was received with great applause." (Strauss was a court conductor at Weimar 1889–94.) The first performance in Boston was at a Symphony Concert, led by Mr.

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Nikisch, Oct. 31, 1891. The piece was also played at a Symphony Concert, Nov. 5, 1898. It was also played here by the Chicago Orchestra, Theodore Thomas conductor, March 22, 1898.

The work is scored for 3 flutes (one interchangeable with piccolo), 2 oboes, cor anglais, 2 clarinets, 2 bassoons, double-bassoon, 4 horns, 3 trumpets, 3 trombones, tuba, a set of 3 kettle-drums, triangle, cymbals, glockenspiel, harp, strings. The score is dedicated to Ludwig Thuille (born at Bozen in 1861), a composer and teacher, who was a fellow-student with Strauss at Munich.

The following extracts from Lenau's dramatic poem, "Don Juan," are printed on a fly-leaf of the score. I have taken the liberty of defining the characters here addressed by the hero. The speeches to Don Diego are in the first scene of the poem; the speech to Marcello, in the last.

DON JUAN (*zu Diego*).

Den Zauberkreis, den unermesslich weiten,
Von vielfach reizend schönen Weiblichkeiten
Möcht' ich durchziehn im Sturme des Genusses,
Am Mund der Letzten sterben eines Kusses.
O Freund, durch alle Räume möcht' ich fliegen,
Wo eine Schönheit blüht, hinknien vor Jede,
Und, wär's auch nur für Augenblicke, siegen.

DON JUAN (*zu Diego*).

Ich fliehe Überdruss und Lustermattung,
Erhalte frisch im Dienste mich des Schönen,
Die Einzle kränkend, schwärm' ich für die Gattung.
Der Odem einer Frau, heut Frühlingsduft,
Drückt morgen mich vielleicht wie Kerkerluft.
Wenn wechselnd ich mit meiner Liebe wandre
Im weiten Kreis der schönen Frauen,
Ist meine Lieb' an jeder eine andre;
Nicht aus Ruinen will ich Tempel bauen.
Ja, Leidenschaft ist immer nur die neue;
Sie lässt sich nicht von der zu jener bringen,
Sie kann nur sterben hier, dort neu entspringen,
Und kennt sie sich, so weiss sie nichts von Reue.
Wie jede Schönheit einzig in der Welt,
So ist es auch die Lieb', der sie gefällt.
Hinaus und fort nach immer neuen Siegen,
So lang der Jugend Feuerpulse fliegen!

III.

DON JUAN (*zu Marcello*).

Es war ein schöner Sturm, der mich getrieben,
Er hat vertobt, und Stille ist geblieben.
Scheintot ist alles Wünschen, alles Hoffen;
Vielleicht ein Blitz aus Höh'n, die ich verachtet,
Hat tötlich meine Liebeskraft getroffen,
Und plötzlich ward die Welt mir wüst, umnachtet;
Vielleicht auch nicht; der Brennstoff ist verzehrt,
Und kalt und dunkel ward es auf dem Herd.

These lines have been Englished by John P. Jackson.*

DON JUAN (*to Diego, his brother*).

O magic realm, illimited, eternal,

* John P. Jackson, journalist, died at Paris, Dec. 1, 1877, at the age of fifty. He was for many years on the staff of the New York *Herald*. He espoused the cause of Wagner at a time when the music of that composer was not fashionable, and he Englished some of Wagner's librettos.

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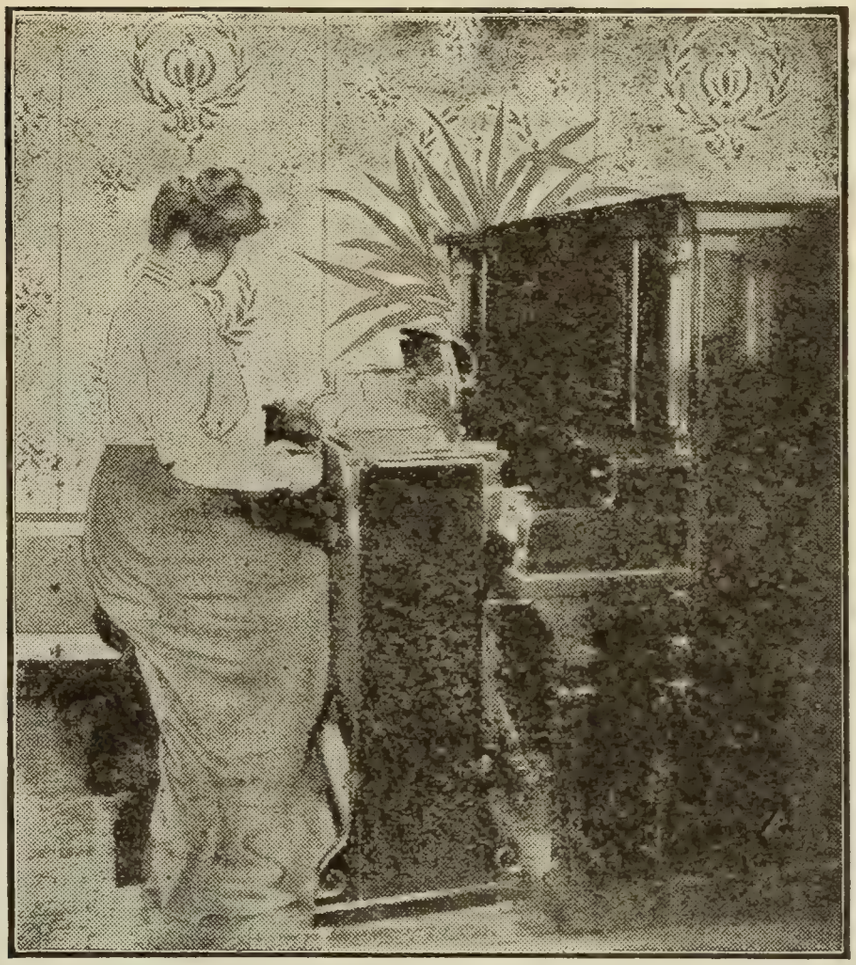

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Of gloried woman,— loveliness supernal!
Fain would I, in the storm of stressful bliss,
Expire upon the last one's lingering kiss!
Through every realm, O friend, would wing my flight,
Wherever Beauty blooms, kneel down to each,
And, if for one brief moment, win delight!

. . . . . .

DON JUAN (*to Diego*).

I flee from surfeit and from rapture's cloy,
Keep fresh for Beauty service and employ,
Grieving the One, that All I may enjoy.
The fragrance from one lip to-day is breath of spring:
The dungeon's gloom perchance to-morrow's luck may bring.
When with the new love won I sweetly wander,
No bliss is ours upfurbish'd and regilded;
A different love has This to That one yonder,—
Not up from ruins be my temples builded.
Yea, Love life is, and ever must be new,
Cannot be changed or turned in new direction;
It cannot but there expire — here resurrection;
And, if 'tis real, it nothing knows of rue!
Each Beauty in the world is sole, unique:
So must the Love be that would Beauty seek!
So long as Youth lives on with pulse afire,
Out to the chase! To victories new aspire!

. . . . . .

DON JUAN (*to Marcello, his Friend*).

It was a wond'rous lovely storm that drove me:
Now it is o'er; and calm all round, above me;
Sheer dead is every wish; all hopes o'ershrouded,—
'Twas p'r'aps a flash from heaven that so descended,
Whose deadly stroke left me with powers ended,
And all the world, so bright before, o'erclouded;
And yet p'r'aps not! Exhausted is the fuel;
And on the hearth the cold is fiercely cruel.

There are two ways of considering this tone-poem: to say that it is a fantasia, free in form and development, and that the quotations from the poem are enough to show the mood and the purposes of the composer; or to discuss the character of Lenau's hero, and then follow foreign commentators who give significance to every melodic phrase and find deep,

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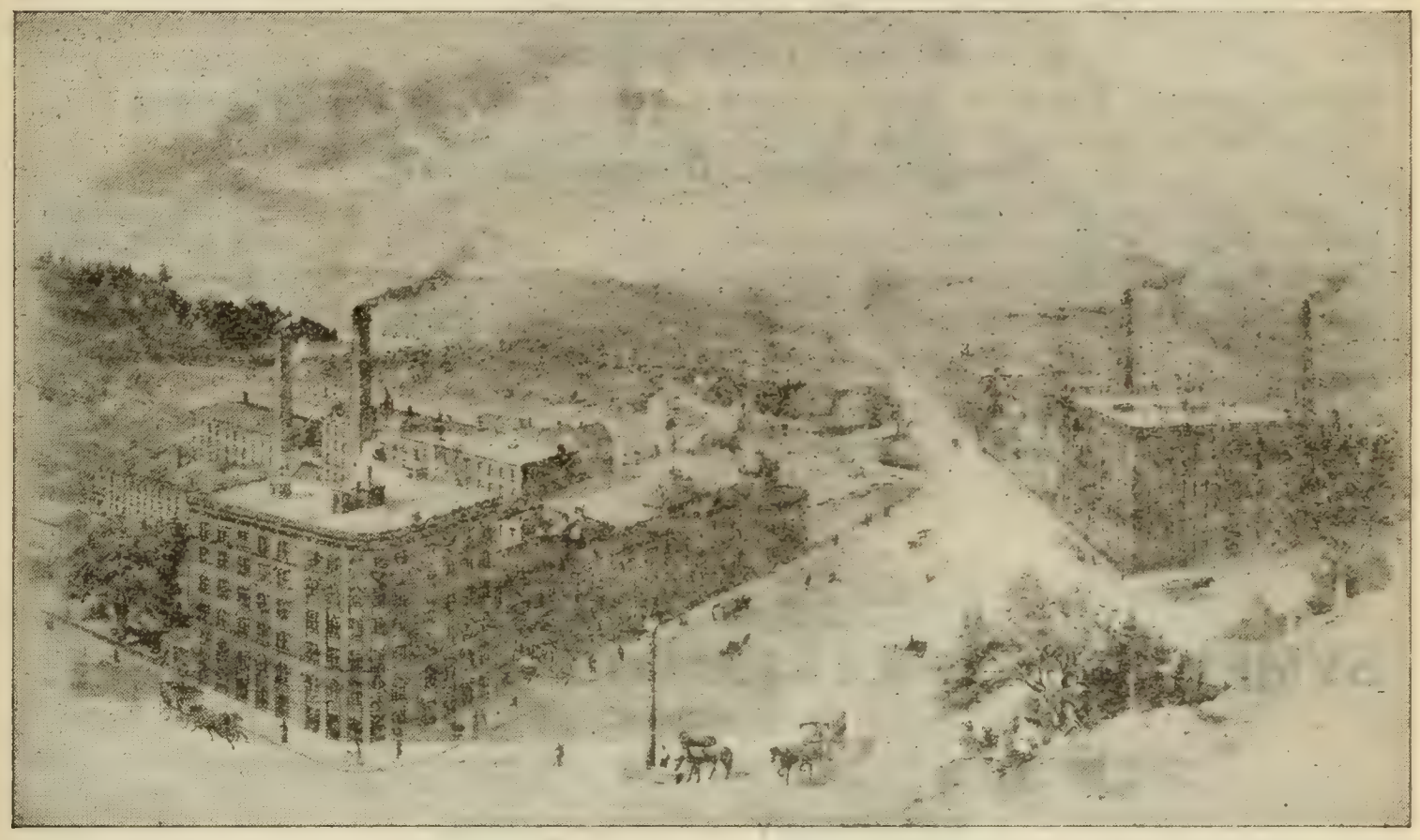

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Presentation of Christ in the Temple	Eccard
Gloria Patri	Palestrina
Alla Trinita Beata	Hymn of Fifteenth Century
Benedictus	Gabrieli
Pange Lingua	Vittoria
A STRONGHOLD SURE (Cantata)	BACH
Festspruch, Op. 109, No. 1	Brahms
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Peer Gynt Suite	Grieg
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February 7.

Pastoral Symphony	Beethoven
Hungarian Dances	Brahms

Soloist, Miss MAUD MCCARTHY.

February 28.

Phaëton	Saint-Saëns
Minuet	Boccherini
Polonaise, Suite III.	Tschaikowsky

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esoteric meaning in every modulation. No doubt Strauss himself would be content with the verses of Lenau and his own music; for he is a man not without humor, and on more than one occasion he has slyly smiled at his prying and pontifical interpreters.

Strauss has particularized his hero among the many that bear the name of Don Juan, from the old drama of Gabriel Tellez, the cloistered monk who wrote, under the name of "Tirso de Molina," "El Burlador de Sevilla y El Convidado de Piedra" (first printed in 1634) to "Juan de Manara," drama in four acts by Edmond Haraucourt, with incidental music by Paul Vidal (Odéon, Paris, March 8, 1898). Strauss' hero is specifically the Don Juan of Lenau, not the rakehelly hero of legend and so many plays, who at the last is undone by the Statue whom he had invited to supper.

Lenau wrote his poem in 1844. It is said that his third revision was made in August and September of that year at Vienna and Stuttgart. After September he wrote no more, for he went mad, and he was mad until he died in 1850. The poem, "Eitel nichts," dictated in the asylum at Winnenthal, was intended originally for "Don Juan." "Don Juan" is of a somewhat fragmentary nature. The quotations made by Strauss paint well the hero's character.

L. A. Frankl, the biographer of the morbid poet, says that Lenau once spoke as follows concerning his purpose in this dramatic poem: "Goethe's great poem has not hurt me in the matter of 'Faust,' and Byron's 'Don Juan' will here do me no harm. Each poet, as every human being, is an individual 'ego.' My Don Juan is no hot-blooded man eternally pursuing women. It is the longing in him to find a woman who is to him incarnate womanhood, and to enjoy in the one, all the women on earth, whom he cannot as individuals possess. Because he does not find her, although he reels from one to another, at last Disgust seizes hold of him, and this Disgust is the Devil that fetches him."

Now Strauss himself has not given a clue to any page of his score. Yet, in spite of this fact, Mr. William Mauke does not hesitate to entitle certain sections: "The First Victim, 'Zerlinchen'"; "The Countess"; "Anna." Why "Zerlinchen"? There is no Zerlina in the poem. There is no reference to the coquettish peasant girl. Lenau's hero is a man who seeks the sensual ideal. He is constantly disappointed. He is repeatedly

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disgusted with himself, men and women, and the world; and when at last he fights a duel with Don Pedro, the avenging son of the Grand Commander, he throws away his sword and lets his adversary kill him.

> "Mein Todfeind ist in meine Faust gegeben;
> Doch dies auch langweilt, wie das ganze Leben."

The first theme, allegro molto con brio, 2-2, is a theme of passionate, glowing longing; and a second theme follows immediately, which some take to be significant of the object of this longing. The third theme, typical of the hero's gallant and brilliant appearance, proud and knight-like, is added; and this third theme is entitled by Mr. Mauke "the Individual Don Juan theme, No. 1." These three themes are contrapuntally bound together, until there is, as it were, a signal given (horns and then wood-wind). The first of the fair apparitions appears,— the "Zerlinchen" of Mr. Mauke. The conquest is easy, and the theme of Longing is jubilant; but it is followed by the chromatic theme of "Disgust" (clarinets and bassoons), and this is heard in union with the second of the three themes in miniature (harp). The next period, "Disgust," and again "Longing," is built on the significant themes, until, at the conclusion (fortissimo), the theme "Longing" is heard from the deep-stringed instruments (rapidamente).

And now it is the Countess that appears,— "the Countess —— ——, widow; she lives at a villa, an hour from Seville" (glockenspiel, harp, violin solo). Here follows an intimate, passionate love scene. The melody of clarinet and horn is repeated, re-enforced by violin and 'cello. There is canonical imitation in the second violins, and afterward viola,

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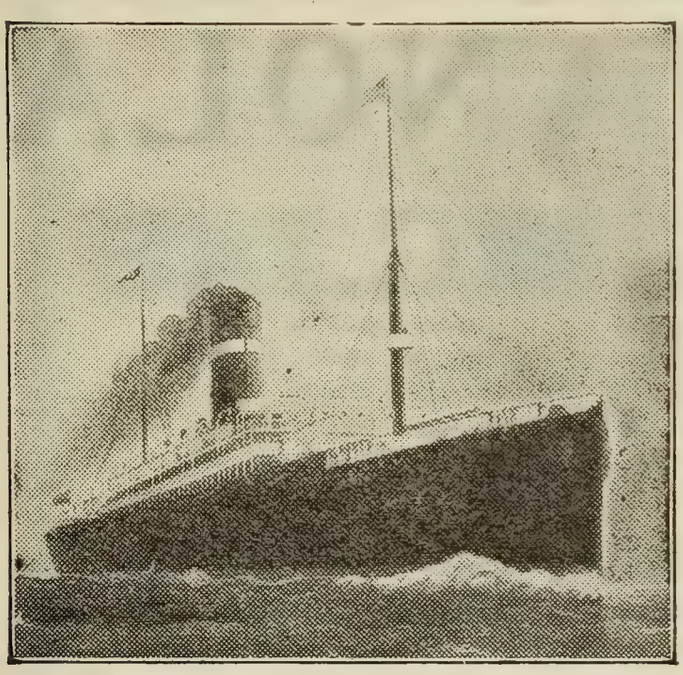
violin, and oboe. At last passion ends with the crash of a powerful chord in E minor. There is a faint echo of the Countess theme; the 'cellos play (senza espressione) the theme of "Longing." Soon enters a "molto vivace," and the Cavalier theme is heard slightly changed. Don Juan finds another victim. Here comes the episode of longest duration. Mr. Mauke promptly identifies the woman. She is "Anna."

This musical episode is supposed to interpret the hero's monologue. Dr. Reimann thinks it would be better to entitle it "Princess Isabella and Don Juan," a scene that in Lenau's poem answers to the Donna Anna scene in the Da Ponte–Mozart opera.* Here the hero deplores his past life. Would that he were worthy to woo her! Anna knows his evil fame, but struggles vainly against his fascination. The episode begins in G minor (viola and 'cello). "The silence of night, anxious expectancy, sighs of longing"; then with the entrance of G major (oboe solo) "love's bliss and happiness without end." The love song of the oboe is twice repeated, and it is accompanied in the 'cellos by the theme in the preceding passage in minor. The clarinet sings the song, but Don Juan is already restless. The theme of "Disgust" is heard, and he rushes from Anna. The "Individual Don Juan theme, No. 2," is heard from the four horns,—"Away! away to ever new victories."

Till the end the mood grows wilder and wilder. There is no longer time for regret, and soon there will be no time for longing. It is the Carnival, and Don Juan drinks deep of wine and love. His two themes and the themes of "Disgust" and the "Carnival" are in wild chromatic progressions. The glockenspiel parodies his second "Individual Theme,"

* It is only fair to Dr. Reimann to say that he does not take Mr. Wilhelm Mauke too seriously.



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which was only a moment ago so energetically proclaimed by the horns-Surrounded by women, overcome by wine, he rages in passion, and at last falls unconscious. Organ-point. Gradually he comes to his senses. The themes of the apparitions, rhythmically disguised, as in fantastic dress, pass like sleep-chasings through his brain, and then there the motif of "Disgust." Some find in the next episode the thought of the cemetery with Don Juan's reflections and his invitation to the Statue. Here the jaded man finds solace in bitter reflection. At the feast, surrounded by gay company, there is a faint awakening of longing, but he exclaims: —

"The fire of my blood has now burned out."

Then comes the duel with the death-scene. The theme of "Disgust" now dominates. There is a tremendous orchestral crash; there is long and eloquent silence. A pianissimo chord in A minor is cut into by a piercingly dissonant trumpet F, and then is there a last sigh, a mourning dissonance and resolution (trombones).

"Exhausted is the fuel,
And on the hearth the cold is fiercely cruel."

OVERTURE, "LEONORE" NO. 2, OP. 72 . . LUDWIG VAN BEETHOVEN.

(Born at Bonn, Dec. 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven's opera, "Fidelio, oder die eheliche Liebe," with text adapted freely by Joseph Sonnleithner from the French of Bouilly, was first performed at Vienna, Nov. 20, 1805, with Anna Pauline Milder, afterward Mrs. Hauptmann, as the heroine. The first performance in Boston was on April 1, 1857, with Mrs. Johannsen, Miss Berkiel, Beutler, Neumann, Oehlein, and Weinlich as the chief singers.

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"Leonore" No. 2 was the overture played at the first performance in Vienna. The opera was withdrawn, revised, and produced again on March 29, 1806, when "Leonore" No. 3, a remodelled form of No. 2. was played as the overture. The opera was performed twice, and then withdrawn. There was talk of a performance at Prague in 1807, and Beethoven wrote for it a new overture, in which he retained the theme drawn from Florestan's air, "In des Lebens Frühlingstagen," but none of the other material used in Nos. 2 and 3. The opera was not performed, and the autograph of the overture disappeared. "Fidelio" was revived at Vienna in 1814, and for this performance Beethoven wrote the "Fidelio" overture. We know from his diary that he "rewrote and bettered" the opera by work from March to May 15 of that year.

The dress rehearsal was on May 22, but the promised overture was not ready. On the 20th or 21st Beethoven was dining at a tavern with his friend Bartolini. After the meal was over, Beethoven took a bill-of-fare, drew lines on the back of it, and began to write. "Come, let us go," said Bartolini. "No, wait a while: I have the scheme of my overture," answered Beethoven, and he sat until he had finished his sketches. Nor was he at the dress rehearsal. They waited for him a long time, then went to his lodgings. He was fast asleep in bed. A cup and wine and biscuits were near him, and sheets of the overture were on the bed and the floor. The candle was burnt out. It was impossible to use the new overture, which was not even finished. Schindler said a Leonore overture was played. According to Seyfried the overture used was that to "The Ruins of Athens," and his view is now accepted, although Treitsche asserted that the "Prometheus" overture was the one chosen. After Beethoven's death a score of an overture in C was found among his manuscripts. It

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was not dated, but a first violin part bore the words in the composer's handwriting: "Overtura in C, charakteristische Ouverture. Violino I." This work was played at Vienna in 1828, at a concert, as a "grand characteristic overture" by Beethoven. It was identified later, and circumstances point to 1807 as the date of composition.

The order, then, of these overtures, according to the time of composition, is now supposed to be "Leonore" No. 2, "Leonore" No. 3, "Leonore" No. 1, "Fidelio." It may here be added that Beethoven wished, and for a long time insisted, that the title of his opera should be "Leonore"; and he ascribed the early failures to the substitution of the title "Fidelio." But the manager of the theatre and friends of Beethoven insisted with equal force on "Fidelio," because the same story had been used by Gaveaux ("Léonore," Opéra-Comique, Paris, 1798) and Paër ("Leonora," Dresden, 1805).

It is said that "Leonore" No. 2 was rewritten because certain passages given to the wood-wind troubled the players. Others say it was too difficult for the strings and too long. In No. 2, as well as in No. 3, the chief dramatic stroke is the trumpet signal, which announces the arrival of the Minister of Justice, confounds Pizarro, and saves Florestan and Leonore.

The "Fidelio" overture is the one generally played before performances of the opera in Germany, although Weingartner has tried earnestly to restore "Leonore" No. 2 to that position. "Leonore" No. 3 is sometimes played between the acts. "Leonore" No. 1 is not often heard, either in theatre or in concert-room. Marx wrote much in favor of it, and asserted that it was a "musical delineation of the heroine of the story, as she appears before the clouds of misfortune have settled down upon her."

The "Leonore" No. 1 was Beethoven's first grand overture; and in general scope and richness of development it was far in advance of its time. There is still more pronounced dramatic development in the No. 3. The exceedingly long free fantasia of No. 2 is shortened, and its character is changed. In No. 2, between the trumpet-calls, there is a return to

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EDITED BY THOMAS TAPPER

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certain developments of the chief theme. This does not appear in No. 3, but there are some measures from the "Song of Thanksgiving" in the scene in the opera where these trumpet-calls are heard, and the return to the first theme occurs only after the episode is over. The thematic material of Nos. 2 and 3 is practically the same, but the differences in treatment are great and many. No. 2 begins with a slow introduction, adagio, in C major (3-4). There are daring changes of tonality. Clarinets, bassoons, and horns enter with a slow cantilena from Florestan's air in the prison scene. The main portion of the overture, allegro, in C major (2-2), begins pianissimo, with an announcement of the first theme which is not taken from the opera itself. The second theme, in oboe and 'cellos against arpeggios in violins and violas, is borrowed, though altered, from the Florestan melody heard in the introduction. In the free fantasia there is first a working-out of the first theme in imitative counterpoint. Then the second theme enters in F major, then in C minor; and the work on the first theme is pursued at length, until the climax rushes to the celebrated trumpet-call, which is different in tonality and in other respects from the one in No. 3. The second call is followed by strange harmonies in the strings. There are a few measures, adagio, in which the Florestan melody returns. This melody is not finished, but the violins take up the last figure of wood-wind instruments, and develop it into the hurry of strings that precedes the coda. This well-known passage is one-half as long as the like passage in No. 3. The coda, presto, in C major (2-2), begins in double fortissimo on a diminution of the first theme; and that which follows is about the same as in No. 3, although there is no ascending chromatic crescendo with the new and brilliant appearance of the first theme, nor is there the concluding roll of kettle-drums.

The overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, kettle-drums, strings.

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PROGRAMME

SGAMBATI . . . . . Quartet in C-sharp minor, Op. 17

A. ARENSKY . . . Trio, for Piano, Violin, and Violoncello, in D minor

BEETHOVEN . . . . . Quartet in C minor, Op. 18

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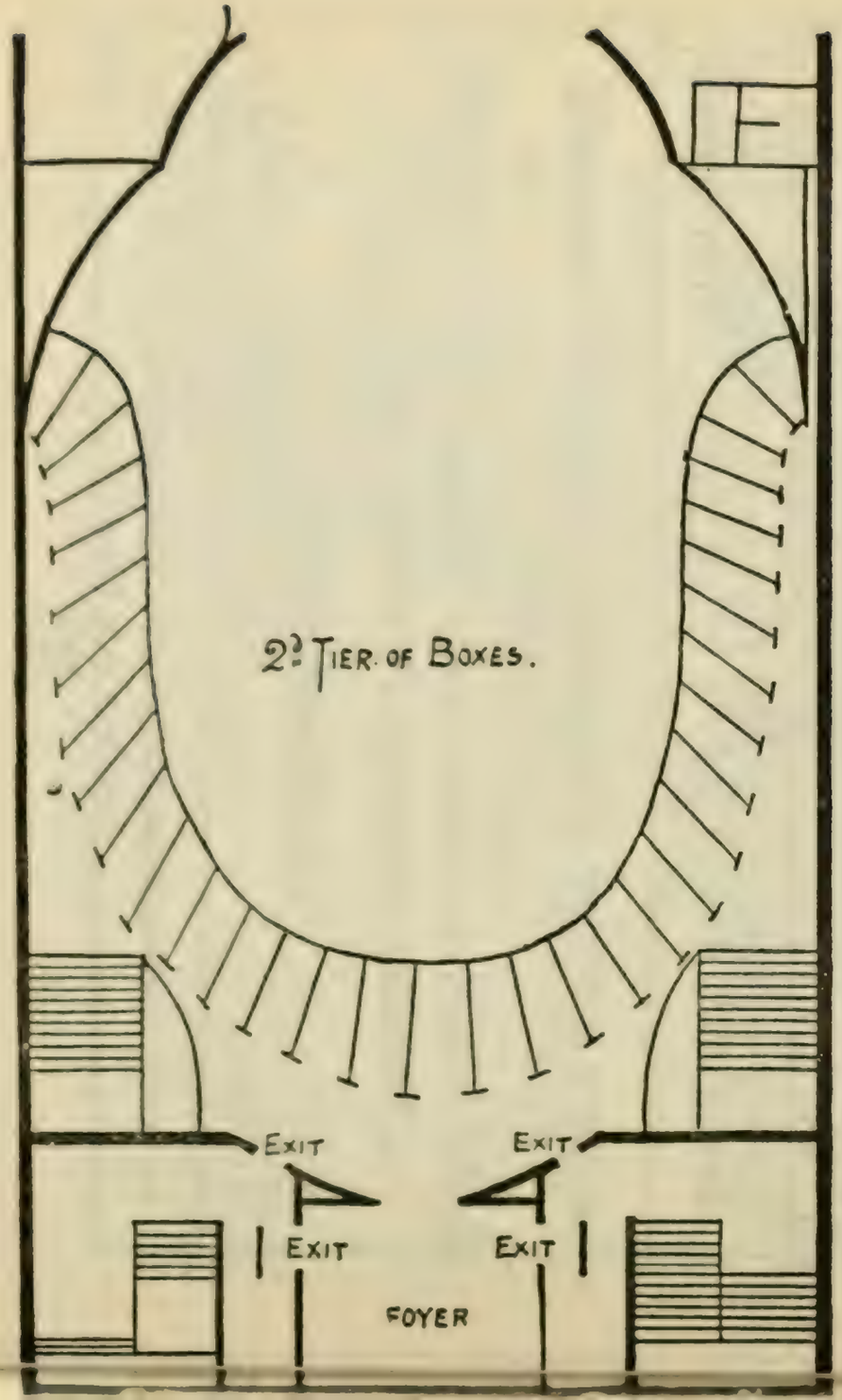
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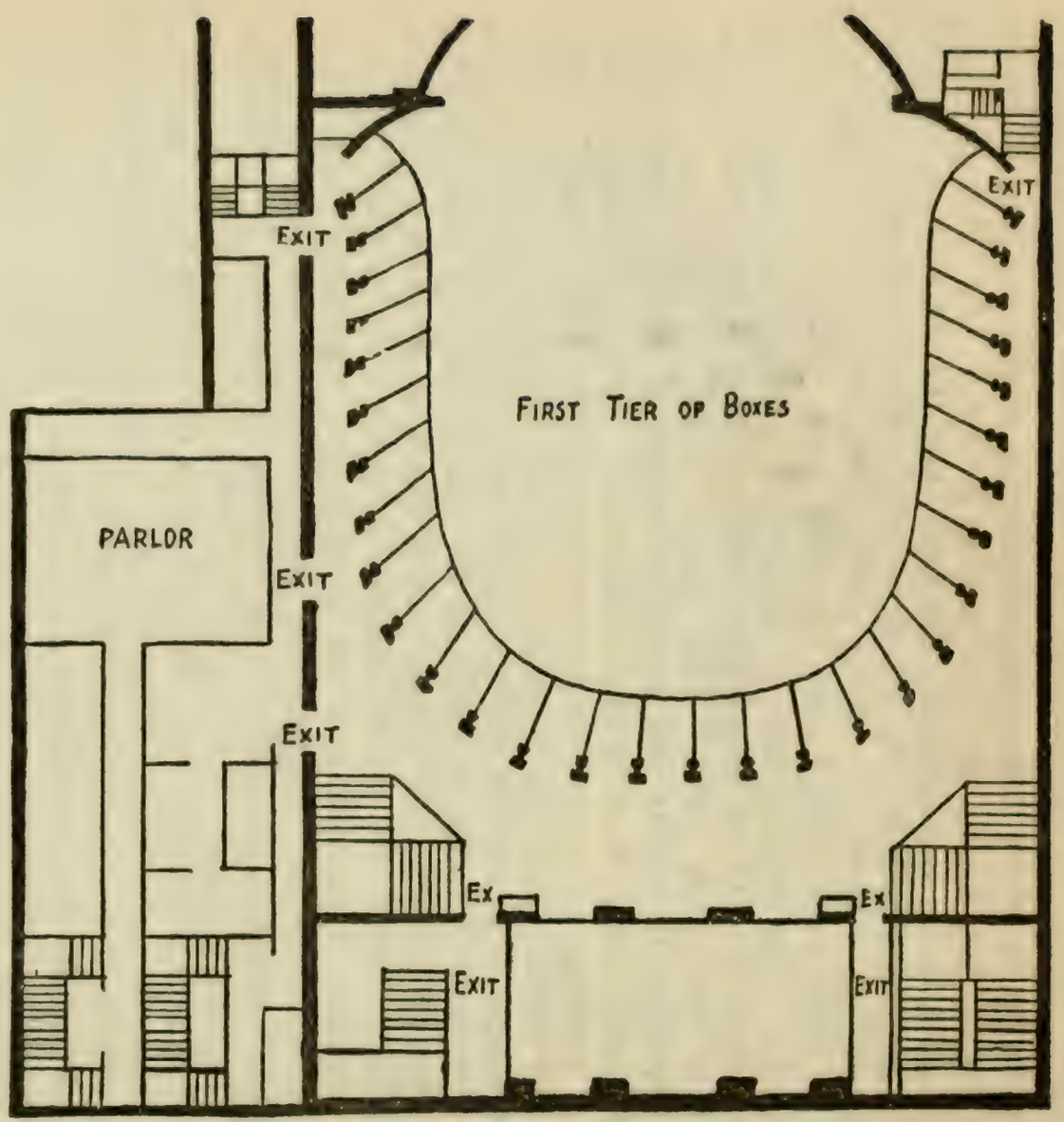
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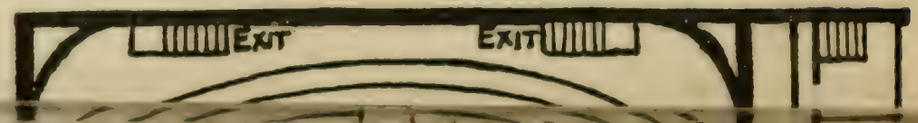
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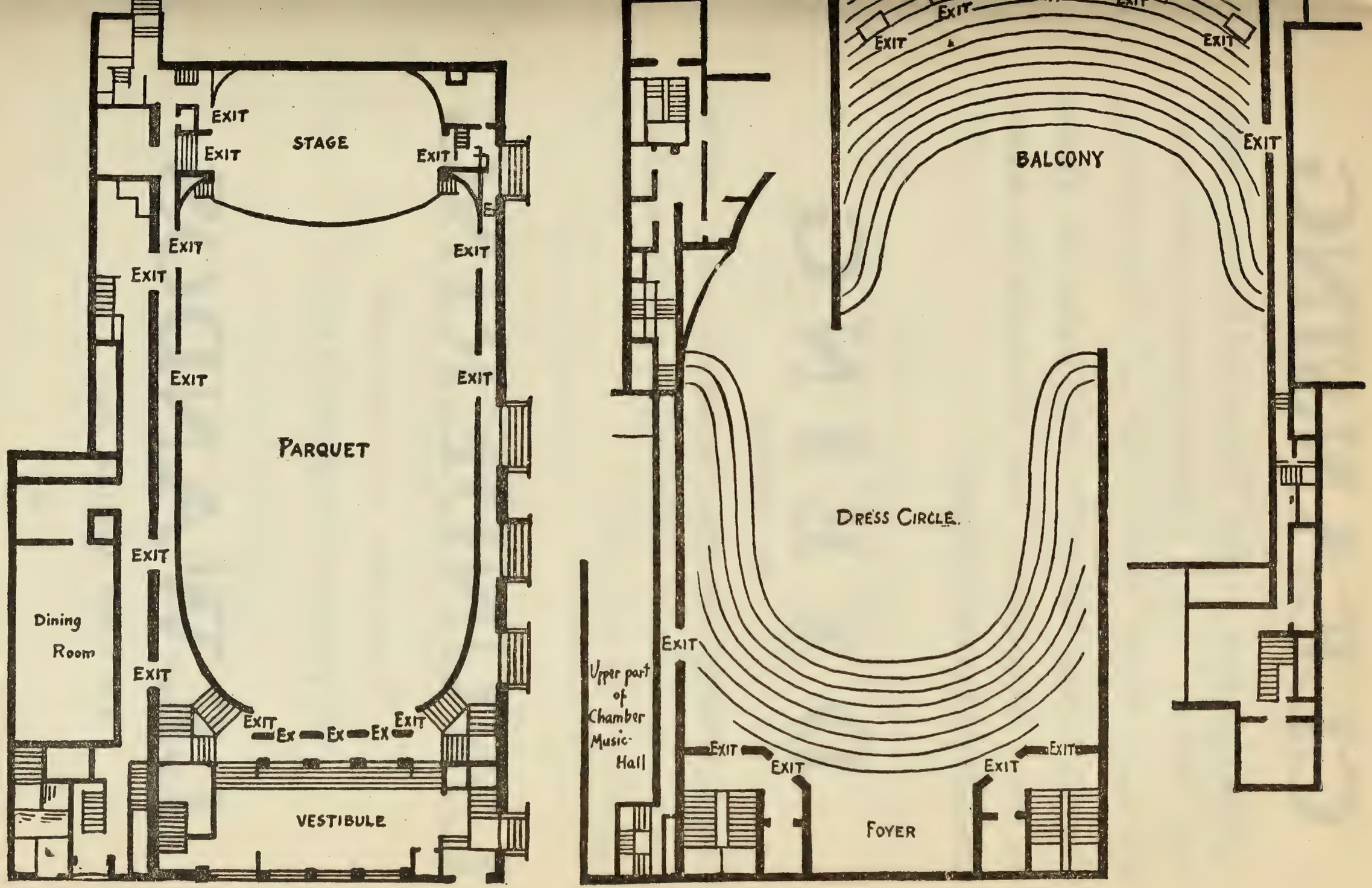
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PROGRAMME.

Berlioz . . . . **Overture, "The Roman Carnival," Op. 9**

Schubert . **Grand Fantasia in C major ("Wanderer"), Op. 15**

(Symphonically rearranged for Pianoforte and Orchestra by Franz Liszt.)

I. Allegro con fuoco, ma non troppo.
II. Adagio.
III. Presto.
IV. Allegro.

Saint-Saens . . **Symphonic Poem No. 1, "Omphale's Spinning-wheel," Op. 31**

Hans Huber . . . . **Symphony No. 2, E minor, Op. 115**

I. Allegro con fuoco.
II. Allegro con fuoco non troppo.
III. Adagio ma non troppo.
IV. Finale: "Metamorphoses, suggested by Pictures by Böcklin."
(First time in New York.)

(Mr. WALLACE GOODRICH, Organist.)

SOLOIST:

Mr. RAOUL PUGNO.

There will be an intermission of ten minutes before the Symphony.

Overture, "The Roman Carnival," Op. 9 . . . Hector Berlioz.

(Born at la Côte Saint-André, Dec. 11, 1803; died at Paris, March 9, 1869.)

Berlioz's overture, "Le Carnaval Romain," was performed for the first time, and under the direction of the composer, at the Salle Herz, Paris, on Feb. 3, 1844. The first performance in Boston was at a Philharmonic Concert, led by Mr. Carl Zerrahn, at the Melodeon on Jan. 24, 1857. The overture then reminded Mr. J. S. Dwight of "Mr. Fry's 'Christmas' symphony."

The chief thematic material of the overture was taken by Berlioz from his opera, "Benvenuto Cellini," which was originally in two acts, and was produced at the Opéra, Paris, on Sept. 10, 1838, when Duprez took the part of the hero, and Julie Aimée Dorus-Gras the part of Teresa. The text was written by Léon de Wailly and Auguste Barbier. The music was then thought so difficult that there were twenty-nine full rehearsals. The opera failed dismally. There were three performances in 1838, four in 1839. The opera, with a German text, was produced by Liszt at Weimar on March 20, 1852, with Beck as Cellini and Mrs. Milde as the heroine. Berlioz was not able to be present. He wrote on February 10 to Morel before the performance: "They have been at work on it for four months. I cleaned it well, re-sewed and restored it. I had not looked at it for thirteen years; it is devilishly *vivace*." The opera failed at London on June 25, 1853. Chorley said: "The evening was one of the most melancholy evenings which I ever passed in any theatre. 'Benvenuto Cellini' failed more decidedly than any foreign opera I recollect to have seen performed in London. At an early period of the evening the humor of the audience began to show itself, and the painful spectacle had to be endured of seeing the composer conducting his own work through every stage of its condemnation." Some say there was a cabal led by Costa in the interest of Italian art. There was even an attempt to prevent the performance of "The Roman Carnival," which was played before the second act, although this same overture had been applauded by a London concert audience in 1848. Chorley criticised the music of the opera apparently without prejudice and with keen discrimination. The following quotation from his article bears on the overture: "The ease of the singers is disregarded with a despotism which is virtually another confession of weakness. As music, the scene in the second act, known in another form as its composer's happiest overture, 'The Roman Carnival,' has the true Italian spirit of the joyous time; but the chorus-singers are so run out of breath, and are so perpetually called on to catch or snatch at some passage, which ought to be struck off with the sharpest decision,— that the real spirit instinct in the music is thoroughly driven out of it." At this performance the chief singers were Mmes. Julienne-Dejean and Nantier-Didiée, and Tamberlik, Formes, and Tag-

liafico. The opera was revived by von Bülow at Hannover in 1879 and afterward at other German cities, as Leipsic (1883), Dresden (1888), Carlsruhe. The original translation into German was by A. F. Riccius. The one used later was made by Peter Cornelius, the composer.

The story has been condemned as weak and foolish. It is also purely fictitious.* It is enough to say in explanation of this overture that in 1532 Cellini is in Rome, called thither by the Pope. He falls in love with Teresa, the daughter of Balducci, an old man, who favors another suitor, Fieramosca, the Pope's sculptor. Cellini attempts to elope with her, and neglects work on his Perseus, which he at last finishes in an hour's time, fired by the promise of Cardinal Salviati to reward him with the hand of Teresa.

The overture begins allegro assai con fuoco with the chief theme, which is taken from the saltarello,† danced on the Piazza Colonna in Rome in the middle of the second act of the opera. This theme is announced in forte by the violins and violas, answered by wood-wind instruments in free imitation; and horns, bassoons, trumpets, and cornets make a second response in the third measure. Then there is a sudden silence. Trills that constantly swell lead to an Andante sostenuto in 3-4 time. The cor anglais sings against a pizzicato accompaniment the melody of Benvenuto at the beginning of the trio in the first act: "O Teresa, vous que j'aime plus que ma vie, je viens savoir, si loin de vous, triste et bannie, mon âme doit perdre l'espoir." The violas repeat the song against a counter-theme of flutes, then 'cellos and violins, the last named in canon of the octave. Some of the wood-wind and brass instruments, with pulsatile instruments, strike up a dance tune, which is heard at first as afar off. The pace grows livelier, and chromatic sixths in the wood wind lead to the Allegro vivace. Here begins the main body of the overture; and the theme given out softly by the strings is the tune sung in the opera by a band of Cellini's followers, who are standing on a little stage erected in the piazza at the finale of the second act. (I here refer to the edition published in three acts.) A pantomime of King Midas is playing, and Balducci is caricatured by one of the amateur actors. Teresa cannot distinguish between her two masked lovers. There is fighting and general confusion. Cellini is arrested, and is about to be lynched, when three cannon shots announce Ash Wednesday. The lights go out, and Cellini escapes. Now the song sung by Cellini's friends begins as follows: "Venez, venez, peuple de Rome! Venez entendre du nouveau." The theme in the overture is built up out of fragments, and is then immediately developed. There are constant returns to the theme heard at

* It is true that there was a Giacopo Balducci at Rome, the Master of the Mint. Cellini describes him, "that traitor of a master, being in fact my enemy"; but he had no daughter loved by Cellini. The statue of Perseus was modelled and cast at Florence in 1545, after this visit to Rome, for the Duke Cosimo de' Medici. Nor does Ascanio, the apprentice, figure in the scenes at Florence.

† Saltarello, a dance in 6-8 or 6-4 time of the fifteenth and sixteenth centuries at Rome and in the neighborhood of that city. It is a duet dance "of a skipping nature, as its name implies." The man played a guitar and his partner struck a tambourine during the dance, although some say she held her apron and performed graceful evolutions. The number of the couples was not limited. Each couple moved in a semi-circle, and the dance became faster and faster. It was especially popular with gardeners and vine-dressers, though it was occasionally introduced at courts. The name was also given to a shorter dance known to the contemporaneous Germans as "*Nachtantz*." The music began usually with a triplet at the beginning of each phrase. A harpsichord jack was called a saltarello because it jumped when the note was struck. Counterpoint in saltarello is when six eighth notes of the accompaniment are opposed to each half note of the *Cantus firmus*. The saltarello form has been frequently used by composers, as by Mendelssohn in his "Italian" symphony and by Alkan and Raff in piano pieces.

the beginning of the overture, but there is no formal second theme. The dance music grows softer; and the love-song of Benvenuto returns as a counter-theme for contrapuntal use, first in the bassoons, then in other wind instruments, while the strings keep up the saltarello rhythm. The saltarello comes back, is again developed, and prevails, with a theme which has been already developed from it, until the end.

The overture is scored for 2 flutes (one interchangeable with piccolo), 2 oboes (one interchangeable with cor anglais), 2 clarinets, 4 horns, 4 bassoons, 2 trumpets, 2 cornets, 3 trombones, cymbals, 2 tambourines, triangle, kettle drums, and strings.

***

The programme of the concert at which this overture was first performed was composed chiefly of works by Berlioz, and was thus announced: "Invitation à la Valse," Weber–Berlioz; "Hymne" for six of Sax's wind instruments (this "Hymne" was written originally for a chorus and sung some time before this at Marseilles); scene from "Faust," Berlioz (sung by Mrs. Nathan-Treillhet); "Hélène," ballad for male chorus, Berlioz; overture, "Carnaval de Rome," Berlioz; scene from Act III. of Gluck's "Alceste" (sung by Mrs. Nathan-Treillhet and Bouché); fragments of "Roméo et Juliette," Berlioz. The prices of tickets were five and six francs. But the programme was changed on account of the sickness of Mrs. Nathan-Treillhet. The "Marche des Pèlerins," from Berlioz's "Harold," was played. Mrs. Dorus-Gras sang, but according to Maurice Bourges, who wrote a most flattering review of the concert for the leading music journal of Paris, and pronounced the concert "bon et beau," "all the perfection of her exquisite method could not console music-lovers who counted on hearing the little known work of Gluck." And Miss Recio* sang Berlioz's "Absence." The success of "The Roman Carnival" overture was immediate. The applause was so long continued that the work was repeated then and there. Berlioz gives an account of the performance in the forty-eighth chapter of his Memoirs. He first says that Habeneck, the conductor at the Opéra, would not take the time of the saltarello fast enough: —

"Some years afterwards, when I had written the overture of 'The Roman Carnival,' in which the theme of the allegro is this same saltarello which he never could make go, Habeneck was in the foyer of the Salle Herz the evening that this overture was to be played for the first time. He had heard that we had rehearsed it without wind-instruments, for some of my players, in the service of the National Guard, had been called away. 'Good!' said he. 'There will surely be some catastrophe at this concert, and I must be there to see it!' When I arrived, all the wind players surrounded me; they were frightened at the idea of playing in public an overture wholly unknown to them.

* Marie Recio was the daughter of Sothera Villas-Recio, who was the widow of a French army officer named Martin, who married her in Spain. Marie was well educated. She played the piano fairly well and sang "a little." Berlioz became acquainted with her when he was miserable with his wife, the once famous Henrietta Smithson. Marie accompanied him as a singer on his concert trips in Belgium and Germany. She made her début at the Opéra, Paris, on Oct. 30, 1841, as Inès in "La Favorite," but she took only subordinate parts and soon disappeared from the stage in spite of Berlioz's praise of her face, figure, and singing in the *Journal des Débats*. She made Henrietta wretched even after she had left her husband. Henrietta died on March 3, 1854, and Berlioz married Marie early in October of that year. He told his friends and wrote his son that this marriage was a duty. Hiller said Marie was a shrewd person, who knew how to manage her husband, and Berlioz admitted that she taught him economy. But Henrietta was soon avenged. Even when Marie went on a concert tour with Berlioz in 1842, she was described as a tall, dried-up woman, very dark, hard-eyed, irritable. Berlioz did not attempt to conceal his discomfort, and his life grew more and more wretched, until Marie died on June 14, 1862. She was forty-eight years old. The body of Henrietta was moved from the small to the large cemetery of Montmartre, and the two women were buried in one tomb. Berlioz in his Memoirs gives a ghastly account of the burial. For an entertaining account of the amours of Berlioz see "Sixty Years of Recollections," by Ernest Legouvé.

"'Don't be afraid,' I said; 'the parts are all right, you are all talented players; watch my stick as much as possible, count your rests, and it will go.'

"There was not a mistake. I started the allegro in the whirlwind-time of the Transtévérine dancers; the audience shouted, '*Bis!*' We played the overture again, and it went even better the second time. I went to the foyer and found Habeneck. He was rather disappointed. As I passed him, I flung at him these few words: 'Now you see what it really is!' He carefully refrained from answering me.

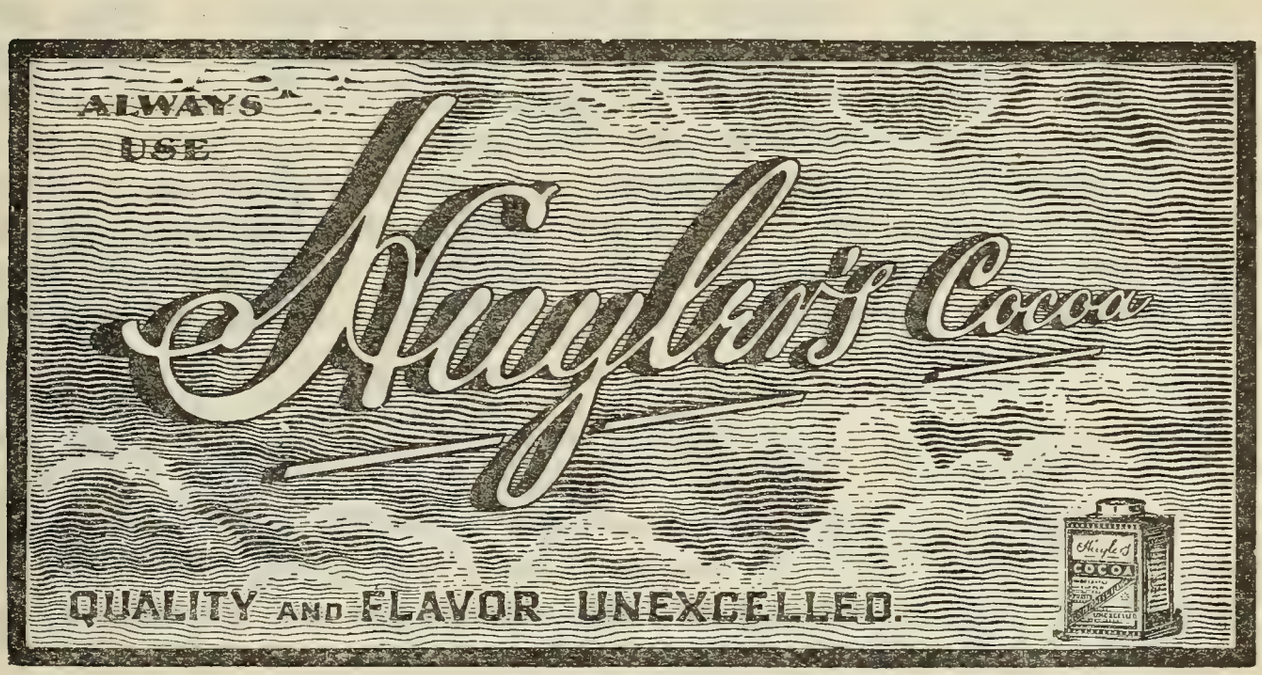
"Never have I felt more keenly than on this occasion the pleasure of conducting my own music, and my pleasure was doubled by thinking on what Habeneck had made me suffer.

"Poor composers, learn to conduct, and conduct yourselves well! (Take the pun if you please.) For the most dangerous of your interpreters is the conductor. Don't forget this."

***

The overture played at the concerts given by Berlioz in towns outside of France was loudly applauded except at St. Petersburg, where at the first of a series of concerts it was hardly noticed; and as the Count Wielhorski, a celebrated amateur, told Berlioz that he did not understand it at all, it was not on later programmes in that city. According to Berlioz himself it was for a long time the most popular of his works at Vienna. We know from von Bülow ("Die Opposition in Süddeutschland," 1853) that, when Kücken attempted to produce it at Stuttgart, the adherents of Lindpaintner, who was then the court conductor, prevented him; but at that time, in Stuttgart, the only works of Beethoven heard in concert rooms were the "Prometheus," the "Egmont," and the "Coriolanus" overtures, "the last named with three violas and three 'cellos."

Stéphane Raoul Pugno, pianist, organist, composer, and teacher, was born at Montrouge, Ile de France, June 23, 1852. His father was an Italian; his mother was from Lorraine. The father kept a small music shop in the Latin Quarter of Paris, and there the boy began to play the piano. His first teachers were his father and Miss Josephine Martin.



When Raoul was six years old he played at a charity concert at the Hôtel de Ville before an audience of two thousand. He attended the École Niedermeyer for a short time, and in 1866 he entered the Paris Conservatory, where he studied the piano under Mathias and Durand, harmony under Bazin, the organ under Benoit, and composition under Ambroise Thomas. He took these first prizes: harmony, 1867; organ, 1869; and the second prize for counterpoint and fugue in 1869. Born of an Italian father, he could not compete for the *prix de Rome*; for at that time he was not naturalized. After he left the Conservatory, he taught; and during the Commune he was obliged to serve gratuitously as a member of the committee whose duty it was to watch over the interests of artists. From 1872 to 1892 he was organist of Saint-Eugène, Paris, and in 1874 he was *chef de chant* at the Théâtre-Italien (Ventadour). In 1892 he was appointed teacher of harmony at the Conservatory, and in 1896 he was appointed piano teacher on the death of Henri Tissot. His reputation as a pianist dates from his performance of Grieg's concerto at a Conservatory concert, Dec. 24, 1893. Since then he has appeared as a virtuoso in many lands. His first appearance in London was on May 28, 1894. His first appearance in the United States was at New York, Nov. 18, 1897, when he played "The Wanderer" Fantasia, Schubert–Liszt. For some years he has given chamber concerts with Ysaye, the violinist, Marteau, the violinist, and others.

His first appearance in Boston was with Mr. Ysaye at Music Hall on the evening of Feb. 17, 1898. He played on the afternoon of the following day with Messrs. Ysaye and Gérardy.

Among his compositions are: "La Résurrection de Lazare," oratorio (Pasdeloup Concert, April 11, 1879); "La Fée Cocotte," fairy piece in three acts (Palace Théâtre, Jan. 26, 1881); "Les Papillons," ballet, in collaboration with Lippacher (Palace Théâtre, November, 1881); "Ninetta," opéra-comique in three acts (Renaissance, Dec. 26, 1882); "Viviane," ballet in five acts, in collaboration with Lippacher (Eden, Oct. 28, 1886); "Le Sosie," opéra-bouffe in three acts (Bouffes-Parisiens, Oct. 8, 1887); "Le Vallet de Cœur," opéra-comique in three acts (Bouffes-Parisiens, April 19, 1888); "Le Retour d'Ulysse," opéra-bouffe in three acts (Bouffes-Parisiens, Feb. 1, 1889); "La Vocation de Marius," piece in three acts (Nouveautés, March 29, 1890); "La Petite Poucette," vaudeville-opérette (Renaissance, March 5, 1891); "La Danseuse de Corde," pantomime in three acts (Nouveau, Feb. 5, 1892); "Pour le Drapeau," mimodrame in three acts (Ambigu, Feb. 18, 1895); "Le Chevalier aux Fleurs," ballet in twelve scenes, in collaboration with Messager (Marigny, May 15, 1897); songs, a sonata for piano, Concertstück for piano and orchestra, and many piano pieces. Still in manuscript, it seems, are: "Prométhée," lyric ode for solo voices, chorus, and orchestra; "Les Pauvres Gens," lyric drama in three acts; "Les Étoiles," opéra-ballet founded on Daudet's "Conte du Lundi."

GRAND FANTASIA IN C MAJOR, OP. 15 . . . . . FRANZ SCHUBERT.

Symphonically rearranged for pianoforte and orchestra by FRANZ LISZT.

(Schubert: born at Lichtenthal, near Vienna, Jan. 31, 1797; died at Vienna, Nov. 19, 1828. Liszt: born at Raiding, near Oedenburg, Hungary, Oct. 22, 1811; died at Bayreuth, July 31, 1886.)

A clergyman of Vienna, named Horni, drew Schubert's attention to a poem by Georg Philipp Schmidt, of Lübeck (1766–1849). Horni saw it probably in a volume entitled "Dichtungen für Kunstredner," which was published in 1815; and in this volume the poem bore the title "Der Unglückliche," and was attributed to Werner, so that Schubert, in the manuscript of his song, "Der Wanderer," stated that the verses were by Zacharias Werner.

The music of this song was composed in October, 1816. The day of the month was erased in the manuscript, and passages in the piano accompaniment are illegible on account of alterations. "Schäfers Klagelied" was the first of his songs sung in public (by Jäger, a tenor, Feb. 28, 1819). In 1821 other songs were sung, and in that year "Der Wanderer" was advertised in the Vienna *Zeitung* (May 29). A firm of publishers had offered Schubert 800 florins for the first twelve sheets of songs. Among them were "Erlkönig," "Gretchen am Spinnrad," "Der Wanderer"; and Schubert gladly accepted the offer. It is said that "Der Wanderer" alone had brought to the publishers from the date of publication to 1861 the sum of 27,000 florins.

The Fantasia in C,— the "Wanderer" fantasia,— for pianoforte solo, was composed probably in 1820. It was published in 1823 and dedicated to Liebenberg de Zittin, a pianist. "Schubert never could play it; he always stuck fast in the last movement; and on one occasion he jumped up and cried, 'Let the Devil himself play it.'"

Liszt made his arrangement in 1856, and it was published in the following year. In a letter to Dionys Pruckner, dated March 17, 1856, he asked his pupil to find out how far the engraving of the Schubert Fantasia had progressed, and he said that Bronsart had lately played it with orchestral accompaniment at Jena. Von Bülow was playing it in 1858: see his letter to Liszt (Oct. 21, 1858), in which he spoke of an approaching performance, and added, "I shall be curious about the effect of the ensemble, for I have never heard it."

The fantasia is in four movements, which are not separated by waits. The first movement is free rather than in sonata form. The bold opening

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theme in Liszt's version is proclaimed by the full orchestra; it is largely developed and then given pianissimo to the pianoforte alone. After a development in which both piano and orchestra take part, the piano enters alone with the second theme, which is singularly like and unlike the first,— "like it in rhythm, but of truly different character, and yet in the working-out the two might be confounded." There is a third theme, which is given to the piano.

The Adagio is a set of free variations on a theme that occurs in Schubert's song,— the music to the lines that have thus been lamely Englished:

> And here the sun appears so cold,
> All faded flow'rs, all life grown old,
> Their speech I cannot understand,
> A stranger still in every land.

The chief theme of the third movement, which resembles a scherzo, is a free variation in rhythm of the first theme of the first movement. The fourth movement begins with a fugato on a subject taken from the chief theme of the first movement. After the exposition the orchestra takes up the subject and develops it.

The fantasia was played at these concerts by Mr. William H. Sherwood, Nov. 1, 1884, and by Mrs. Emil Paur, Nov. 25, 1893. The first performance in Boston was by Mr. William Mason at a Philharmonic Concert, March 8, 1862.

Symphonic Poem No. 1, "Omphale's Spinning-wheel," Op. 31.

Camille Saint-Saëns.

(Born at Paris Oct. 9, 1835; still living there.)

"Le Rouet d'Omphale," Saint-Saëns's first symphonic poem, was composed in 1871. It was originally a rondo for piano and then orchestrated. The first performance in public was of the piano piece played by the composer on Jan. 9, 1872, at a concert of his works. The first orchestral performance was at a "Concert Populaire," on April 14 of the same year. The first performance in Boston was by Theodore Thomas on Nov. 20, 1875.

This "notice" is printed on the fly-leaf of the orchestral score: —

> The subject of this symphonic-poem is feminine seductiveness, the triumphant struggle of weakness against strength. The spinning wheel is only a pretext; it is chosen merely from the view-point of rhythm and the general aspect of the piece.
>
> Persons who are interested in looking up details will see on page 19 (letter J) Hercules groaning in the bonds he cannot break, and on page 32 (letter L) Omphale mocking the vain efforts of the hero.

The music is free in form; it is an example of tone-painting; and it does not easily admit of rigid analysis, although it is by no means impossible to find a scherzo with trio. An arpeggioed figure alternates between the lower register of the flute and the violins. This figure is more and more contracted until in a chain of trills there is a characterization of the spinning-wheel at work, and the chief theme, conspicuous by its elegance, is exposed. This play is maintained through harmonic changes. A broad phrase in C-sharp minor rises heavily from the 'cellos and double-basses. It is repeated several times in melodic progression, each time with stronger and richer instrumentation. It is the voice of Hercules, who would fain rend his bonds asunder. Louder and louder waxes the complaint. And the oboe, the coquettishly ironical voice of Omphale,

answers in mockery. The hero realizes the vanity of his struggle. The chief theme reappears in a still more lightsome form; the music grows fainter; the figure of the spinning-wheel dies out in the topmost notes of flutes and the harmonics of violins.

The symphonic poem is scored for piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, kettle-drums, cymbal (struck with a bass-drum stick), triangle, bass-drum (with kettle-drum sticks), harp, strings. The score is dedicated to Mlle. Augusta Holmès.

SYMPHONY NO. 2, E MINOR, OP. 115 . . . . . HANS HUBER.

(Born at Schönewerd, near Olten, Switzerland, June 28, 1852; now living at Bâle.)

Hans Huber studied at the Leipsic Conservatory from 1870 to 1874 under Richter, Reinecke, Wenzel. He for two years afterward gave private music lessons at Wesserling, and taught at the music school at Thann (Alsace). He was called to the music school at Bâle, and he became the director of it after the death of Selmar Bagge (1896). Among his works are the operas, "Weltfrühling" (Bâle, 1894), "Kundrun" (Bâle, 1896); "Pandora," for solo voices, chorus, and orchestra, Op. 66; "Nordseebilder," for solo voices, male chorus, and orchestra; "Aussöhnung," for male chorus and orchestra; three symphonies, of which "William Tell," Op. 63, is No. 1; overtures; a violin concerto, Op. 40; two piano concertos; three sonatas for violoncello; violin sonatas; piano quartet and quintet; "Sommernächte," serenade, Op. 87; "Karneval," for orchestra; suites, string quartets, trios, piano pieces, organ music, choruses, songs.

The Symphony in E minor was produced on July 2, 1900, at the Music Festival of the Society of Swiss Musicians held at Zurich, June 30 — July 2.

This symphony is the eulogy of the painter, Arnold Böcklin, and it is said that it was Huber's original plan to name the work the "Böcklin" Symphony and to entitle the different movements, and even sections of

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movements, with the names of certain celebrated pictures by that artist. He abandoned this scheme, and only in the finale is there any indication in the printed score of a deliberate attempt to translate painting into music.

Let us first consider the music itself and then the painter.

The first movement, Allegro con fuoco, E minor, 4-4, opens with a bold theme, which, in the course of the work, appears in various transformations. Here it is given to the horns, and by some analysts it is described as the Böcklin theme. With the fourth measure comes a long hold. This theme is repeated in the dominant; and then, by a transition in pianissimo, it gives way to the second chief theme, announced by the violas to a tremolo of violoncellos and double-basses. It is said that this second chief theme was designed by Huber to establish the mood suggested by Böcklin's picture, "Sieh, es lacht die Au'" ("See, the meadow laughs"), which was painted in 1887, and represents two maidens plucking flowers, while three others stand by in various attitudes,— one plays a lute. The picture is in von Heyl's collection at Darmstadt. This theme is not developed, but it opens a period which closes stormily with the introductory theme (full orchestra), while the "Meadow" theme is inverted in the basses. The introductory theme falls into fragments, the orchestra subsides, and the horn leads to the second theme, "yearning," which is sung by the oboe, while the second chief theme is joined to it by the violas and as counterpoint. This solo, varied, is repeated by the violins. The pace quickens. The development begins. The "Meadow" theme — some insist that this is really the Böcklin theme — appears with sharply-defined rhythms of horns, wood-wind, and violins, first in the violas and second violins, then in the bassoon, and then in the first violins, imitated by the second violins. These last change the theme pizzicato and pianissimo, the basses follow in like manner, while the clarinets go back to an earlier transformation of the "Meadow" theme, and the bassoons and basses return to the introductory theme, now in C minor. Trumpets and trombones sound forth the transformed "Meadow" theme, at first with all their force; but there is a diminution of strength with the organ-point in G minor and the modulation to C minor. The violoncellos sound the plaintive theme first given to the oboe. This theme is now developed in dispute with the "Meadow" theme, which is inverted. The former triumphs, until a great crescendo leads to E major, when the first chief theme appears "marcatissimo." Thus is the customary repetition of the beginning introduced, and there is the corresponding further symphonic development. An abrupt conclusion, and there is a più tranquillo. The themes reappear in gentler form, and violas and violins bring a calm and serene close.

The Scherzo, allegro con fuoco non troppo, B minor, 12-8, is wild and fantastic and in the spirit of a Dionysiac festival. The chief themes succeed each other rapidly in the beginning: a heavily marked theme for horns and strings; a shrieking, defiant theme for oboes and clarinets; a theme fortissimo for strings, that is less used than the others; and a theme for wood-wind and horns, which is the one most used in development, and, transformed, may be called the theme of the movement. The theme of the trio, un poco moderato and "with somewhat heavy expression," is given to the strings. Mr. Segnitz sees in this section fauns and satyrs and even stranger

creatures of the woods dear to Böcklin, who was never weary of painting them; they here bow and scrape and wink and toddle about, but the thought of a Bacchic revelry is enough. The movement ends in B major with the chief theme and the theme of the trio.

The third movement, Adagio ma non troppo, 3-4, opens in B major with short solo passages for horn, tenor trombone, and oboe to gentle accompanying figures in the violins and with rich instrumentation (trombones, harp), until the chief theme is sung by the clarinet. This theme closes in the key of the dominant, and clarinets and violas begin a second theme, which leads to the return of the chief theme proclaimed by the full orchestra. The middle section is built on a theme for flutes and clarinets (harp glissando), which is alternately played by wind instruments and strings, while the horn introduces a smoothly sustained melody. The first section is repeated in a somewhat ornamented form. A solo violin varies the theme of the middle section, four horns follow, then trombones and bassoons; and toward the end there is a reminiscence of a theme in the first movement. Mr. Segnitz finds in this movement the moods suggested by Böcklin's pictures, "Sacred Grove," "Venus Anadyomene," and "Hymn of Spring"; surely an impartial choice.

Finale: "Metamorphoses, suggested by Pictures by Böcklin." There is a short introduction, grave, E major, 4-4, in which the organ takes part. This introduction is built up on the "Meadow" theme. Then comes the theme for the variations, which is given to the clarinet, then to the violins. At first it is accompanied by strings, then by the wood-wind The theme dies away in the deeper strings.

Each of the following variations bears the title of one of Böcklin's pictures: —

I. "The Silence of the Ocean" (in the museum at Bern). Adagio molto, E major, 8-8. A dark woman — woman only to the waist — of unearthly beauty lies on a lonely rock far out at sea. Three sea-birds listen with her. A strange sea-creature with man's face is stretched beneath the wave. His eyes are without speculation. His tail floats above the surface, and is brushed by the woman's hair. The "Meadow" theme is in the double-basses, *ppp*.

II. "Prometheus Chained" (1882, owned by Arnhold of Berlin). The

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god-defying hero, a giant in form, is bound on the summit of Caucasus, which rises abruptly from the foaming sea. Allegro molto, E minor, 4-4. The theme is taken from the first movement. It is a form of the introductory theme. The wild orchestra surges until the end comes, in six syncopated blows, in extreme fortissimo. The horns rest in the dominant, and lead to variation

III. "The Fluting Nymph" (1881; owned by von Heyl of Darmstadt). Allegretto grazioso, E major, 3-4. A flute solo that, in alternation with the clarinet, leads into the familiar theme, in its first transformation, of the first movement.

IV. "The Night" (painted before 1888, and owned by Henneberg of Zurich). Adagio ma non troppo, D-flat major, 3-4. A woman draped in black, but with a shoulder exposed, floats over a peaceful land, and slowly drops poppy-heads from a cornucopia. The melody is played by the violoncellos. Harp, bassoons, double-bassoon, violas, and double-basses accompany.

V. *a.* "Sport of the Waves" (1883, in the New Pinakothek, Munich). Quasi presto, E minor, 2-4, 3-4. Water-men and water-women frolic in the waves. One woman gayly dives. Another, frightened, is laughed at by a bearded and rubicund old fellow, whose head is wreathed with pond-lilies. A caprice for the wood-wind. In the section 2-4 the violins continue the melody, while violin and viola solos ornament, and harp and triangle add color. A cadenza for solo violin leads to variation

V. *b.* "The Hermit fiddling before the Statue of the Madonna" (painted after 1882; in the National Gallery, Berlin). Molto moderato, E major, 3-4. An aged man in his cell plays with bowed head before the Madonna, while little angels listen. The strings are hushed. Organ relieved here and there by flutes, oboes, clarinets.

VI. "The Elysian Fields" (1878, in the National Gallery, Berlin). Allegretto tranquillo, G major, 6-8. One of Böcklin's most celebrated paintings. It suggested to Felix Weingartner and Andreas Hallén symphonic poems. A landscape of diversified and wondrous beauty, with mermaidens, swans, a fair woman on the back of a centaur crossing a stream, a group in the distance around an altar. Long-sustained trombone chords furnish the harmonic foundation. The melody, of a soft and lightly flowing dance character, is maintained by the wood-wind and violins, and a horn reminds one of an expressive theme in the first movement.

VII. "The Dawn of Love" (1868, owned by von Heyl of Darmstadt). Andante molto espressivo e appassionato, E major, 3-4. Nymphs and young Loves in a smiling and watered landscape. The passionate melody is given to the strings. Wood-wind and horns take part in this as well as in the accompaniment. A short and vigorous crescendo leads to the last variation.

VIII. "Bacchanale" (owned by Knorr of Munich). Tempo di valse, ma quasi presto, E major, 3-4. Men and women are rioting about a tavern near Rome. Some, overcome by wine, sprawl on the ground. The theme is developed in waltz form. A rapid violin passage leads to the close, maestoso ma non troppo. The organ joins the orchestra in thundering out the chief theme.

This symphony is scored for piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, double bassoon, 4 horns, 2 trumpets, 3 trombones, tuba, kettle-drums, big drum, triangle, cymbals, harp (in the third and fourth movements), organ (in finale), and strings.

***

This is not the only eulogy in ultra-modern symphonic form of a distinguished man. William Henry Bell's symphony, "Walt Whitman," was performed in 1900 at the Crystal Palace, and reference was made in a programme-book of last year to the extraordinary "Bismarck" Symphony (1901), by Major A. D. Hermann Hutter, of Nuremberg. It is not now necessary to speak of Beethoven's "Eroica," as originally planned for a "Napoleon Bonaparte" Symphony; nor is it necessary to refer to Tschaikowsky's attempt in his Piano Trio to paint musically the character, tastes, habits, of Nicholas Rubinstein, or to Koessler's Variations, in which the composer intends to illustrate musically certain mental characteristics of Johannes Brahms. There are other examples of this kind of programme music.

Here is an attempt to translate painting into music; and Liszt was the forerunner of Huber. Thus Andrea Orcagna's "Triumph of Death" inspired Liszt's "Dance of Death" for pianoforte and orchestra; Kaulbach's "Battle of the Huns," his symphonic poem of the same title; a picture in the Cologne Cathedral, the "March of the Three Kings" in "Christus"; Overbeck's cycle of paintings, "The Seven Sacraments"; the famous picture of Raphael, the pianoforte piece, "Sposalizio"; the Medicean statue of Giulano, Duke of Nemours, the pianoforte piece, "Il Penseroso."

***

Arnold Böcklin was born, the son of a highly respectable merchant, at Bâle on Oct. 16, 1827. He died at his villa in San Domenico, near Florence, on Jan. 16, 1901, and he is buried at Florence in the Evangelical Cemetery. He studied for two years at Geneva, then at Düsseldorf under the landscapist, J. W. Schirmer, then at Antwerp, then at Brussels, where he studied figure-painting. He was in Paris during the bloody days of 1848, and he then returned to Bâle to perform his military service. The remaining years were thus spent: Rome, 1850–58, with a short stay at Bâle in 1852; 1858, Munich and Hanover; 1859–60, Munich; 1860–1862, Weimar, whither he was called to be professor at the newly founded art school; Rome, 1862–66; Bâle, 1866–71; Munich, 1871–74; Florence, 1874–85; Zurich, 1888–92; 1892 till his death, Florence. He died crowned with titles and honors. He married "a luxuriantly beautiful Transteverina," and her beauty and that of his daughter Angela served him in his work.

Much has been written about Böcklin, who is perhaps best known to the people at large by his "Elysian Fields" and "Island of the Dead." A recent appreciation by Christian Brinton appeared in the *Critic* (New York), and the following quotations are from this article: —

"Arnold Böcklin was able to develop a national art, an art specifically Germanic, because he had the magic to impose his dream upon his fellow-countrymen, and because that dream was the reflex, the embodiment, of all the ineffable nostalgia of his race not alone for the cream-white villas of Italy, the fountains and the cypresses, but for the gleaming marbles and golden myths of Greece. His art is merely another version of that *Sehnsucht* which finds voice in the ballads of Goethe, the prose fancies of Heine, or the chiselled periods of Winckelmann. Once again it is the German viewing Greece through Renaissance eyes. The special form under which

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"Arnold Böcklin was a tall, powerfully moulded man, with dark hair and deep, blue-gray eyes. He cared as little for the conventional in life as for the quotidian in art. His was essentially an isolated, taciturn nature. In conversation he was diffident and often constrained, though at times showed abundant humor. What is called society, he abhorred. . . . At sixty he was all but unknown; by the seventieth birthday his name was on every lip from the Alps to the Baltic. . . . Wherever he chanced to be, Böcklin led the life of a normal Swiss bourgeois. His tastes were simple, even severe. He had small liking for the panoramic accompaniments, the sumptuous atrocities, which so appealed to Makart or Munkacsy. His studio was bare and workman-like. For him not only was the kingdom of heaven, but in large measure the kingdom of earth, within. Böcklin had but one dissipation,— a consuming desire to solve the problem of aëronautism. His taste for science and particularly for mathematics was strong; and sometimes, as at Weimar, he almost wholly neglected painting, in the pursuit of Icarian fancies."

It may be added that Böcklin tried his hand at polychrome sculpture and published a defence of colored statuary.

* * *

They that wish to study analytically Huber's Symphony No. 2 should consult Eugen Segnitz's articles in the *Musikalisches Wochenblatt* (Leipsic) of Dec. 5, 12, 19, 1901. These articles have been published in pamphlet form.

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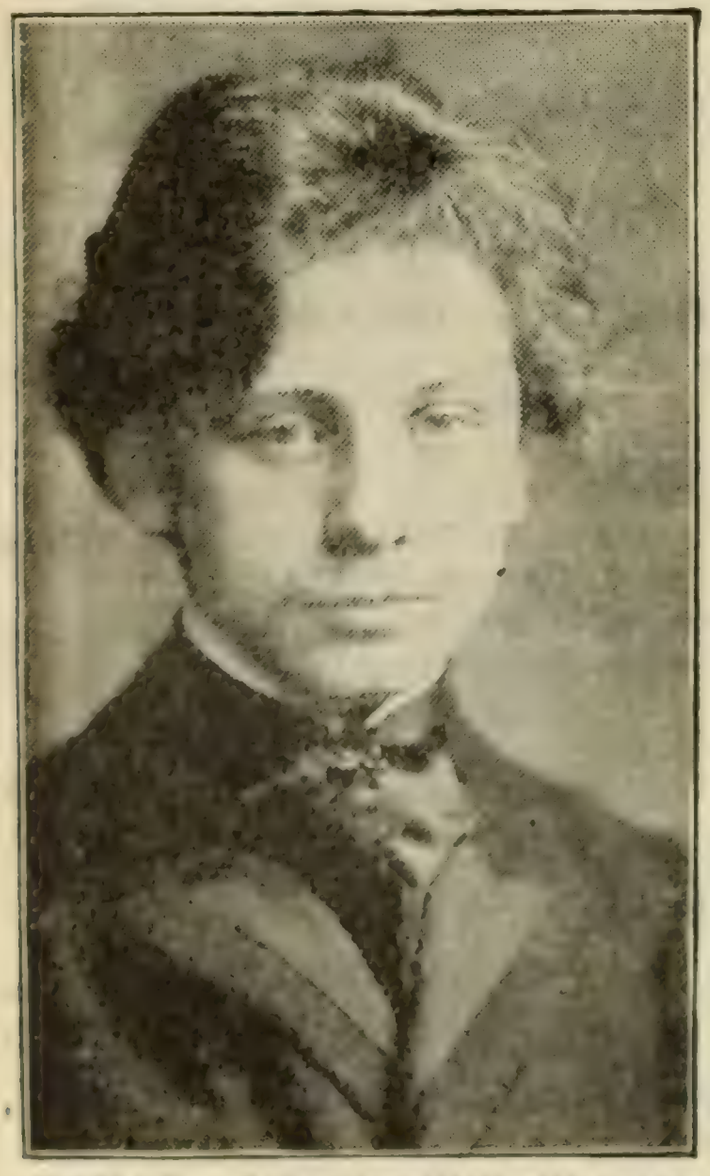

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Concerto in G major, No. 4 . . . . . Beethoven
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Prelude and Isoldens Liebestod . . . . . Wagner
Concerto for Violoncello . . . . . Rubinstein
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Prelude, "The Meistersinger of Nürnberg" . . . . Wagner

II.

Overture, "Anakreon" . . . . . Cherubini
Concerto for Piano
Mr. Raoul Pugno
Symphony No. 4, E minor . . . . . Brahms
Group of Soli
Mr. Raoul Pugno
Overture, "Fingal's Cave" . . . . . Mendelssohn

III.

Symphonie Fantastique . . . . . Berlioz
Aria . . . . . Mozart
Mme. Schumann-Heink
Symphonic Poem, "Tasso" . . . . . Liszt
Group of Songs
Mme. Schumann-Heink
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IV.

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Overture, "Leonore" No. 2, Op. 72 . . Ludwig van Beethoven.

(Born at Bonn, Dec. 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven's opera, "Fidelio, oder die eheliche Liebe," with text adapted freely by Joseph Sonnleithner from the French of Bouilly, was first performed at Vienna, Nov. 20, 1805, with Anna Pauline Milder, afterward Mrs. Hauptmann, as the heroine. The first performance in Boston was on April 1, 1857, with Mrs. Johannsen, Miss Berkiel, Beutler, Neumann Oehlein, and Weinlich as the chief singers.

"Leonore" No. 2 was the overture played at the first performance in Vienna. The opera was withdrawn, revised, and produced again on March 29, 1806, when "Leonore" No. 3, a remodelled form of No. 2. was played as the overture. The opera was performed twice, and then withdrawn. There was talk of a performance at Prague in 1807, and Beethoven wrote for it a new overture, in which he retained the theme drawn from Florestan's air, "In des Lebens Frühlingstagen," but none of the other material used in Nos. 2 and 3. The opera was not performed, and the autograph of the overture disappeared. "Fidelio" was revived at Vienna in 1814, and for this performance Beethoven wrote the "Fidelio" overture. We know from his diary that he "rewrote and bettered" the opera by work from March to May 15 of that year.

The dress rehearsal was on May 22, but the promised overture was not ready. On the 20th or 21st Beethoven was dining at a tavern with his friend Bartolini. After the meal was over, Beethoven took a bill-of-fare, drew lines on the back of it, and began to write. "Come, let us go," said Bartolini. "No, wait a while: I have the scheme of my overture," answered Beethoven, and he sat until he had finished his sketches. Nor was he at the dress rehearsal. They waited for him a long time, then went to his lodgings. He was fast asleep in bed. A cup and wine and biscuits were near him, and sheets of the overture were on the bed and the

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floor. The candle was burnt out. It was impossible to use the new overture, which was not even finished. Schindler said a Leonore overture was played. According to Seyfried the overture used was that to "The Ruins of Athens," and his view is now accepted, although Treitsche asserted that the "Prometheus" overture was the one chosen. After Beethoven's death a score of an overture in C was found among his manuscripts. It was not dated, but a first violin part bore the words in the composer's handwriting: "Overtura in C, charakteristische Ouverture. Violino I." This work was played at Vienna in 1828, at a concert, as a "grand characteristic overture" by Beethoven. It was identified later, and circumstances point to 1807 as the date of composition.

The order, then, of these overtures, according to the time of composition, is now supposed to be "Leonore" No. 2, "Leonore" No. 3, "Leonore" No. 1, "Fidelio." It may here be added that Beethoven wished, and for a long time insisted, that the title of his opera should be "Leonore"; and he ascribed the early failures to the substitution of the title "Fidelio." But the manager of the theatre and friends of Beethoven insisted with equal force on "Fidelio," because the same story had been used by Gaveaux ("Léonore," Opéra-Comique, Paris, 1798) and Paër ("Leonora," Dresden, 1805).

It is said that "Leonore" No. 2 was rewritten because certain passages given to the wood-wind troubled the players. Others say it was too difficult for the strings and too long. In No. 2, as well as in No. 3, the chief dramatic stroke is the trumpet signal, which announces the arrival of the Minister of Justice, confounds Pizarro, and saves Florestan and Leonore.

The "Fidelio" overture is the one generally played before performances of the opera in Germany, although Weingartner has tried earnestly to restore "Leonore" No. 2 to that position. "Leonore" No. 3 is sometimes played between the acts. "Leonore" No. 1 is not often heard, either in

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PIANOS

theatre or in concert-room. Marx wrote much in favor of it, and asserted that it was a "musical delineation of the heroine of the story, as she appears before the clouds of misfortune have settled down upon her."

The "Leonore" No. 1 was Beethoven's first grand overture; and in general scope and richness of development it was far in advance of its time. There is still more pronounced dramatic development in the No. 3. The exceedingly long free fantasia of No. 2 is shortened, and its character is changed. In No. 2, between the trumpet-calls, there is a return to certain developments of the chief theme. This does not appear in No. 3, but there are some measures from the "Song of Thanksgiving" in the scene in the opera where these trumpet-calls are heard, and the return to the first theme occurs only after the episode is over. The thematic material of Nos. 2 and 3 is practically the same, but the differences in treatment are great and many. No. 2 begins with a slow introduction, adagio, in C major (3-4). There are daring changes of tonality. Clarinets, bassoons, and horns enter with a slow cantilena from Florestan's air in the prison scene. The main portion of the overture, allegro, in C major (2-2), begins pianissimo, with an announcement of the first theme which is not taken from the opera itself. The second theme, in oboe and 'cellos against arpeggios in violins and violas, is borrowed, though altered, from the Florestan melody heard in the introduction. In the free fantasia there is first a working-out of the first theme in imitative counterpoint. Then the second theme enters in F major, then in C minor; and the work on the first theme is pursued at length, until the climax rushes to the celebrated trumpet-call, which is different in tonality and in other respects

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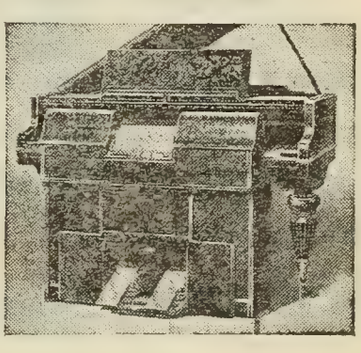

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from the one in No. 3. The second call is followed by strange harmonies in the strings. There are a few measures, adagio, in which the Florestan melody returns. This melody is not finished, but the violins take up the last figure of wood-wind instruments, and develop it into the hurry of strings that precedes the coda. This well-known passage is one-half as long as the like passage in No. 3. The coda, presto, in C major (2-2), begins in double fortissimo on a diminution of the first theme; and that which follows is about the same as in No. 3, although there is no ascending chromatic crescendo with the new and brilliant appearance of the first theme, nor is there the concluding roll of kettle-drums.

The overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, kettle-drums, strings.

OVERTURE (SUITE) NO. 2, IN B MINOR, FOR STRINGS AND FLUTE, WITH PIANO ACCOMPANIMENT . . . . . JOHANN SEBASTIAN BACH.

(Born at Eisenach, March 21, 1685; died at Leipsic, July 28, 1750.)

This suite is one of four which were probably composed during Bach's stay at Cöthen (1717–23), whither he was called as chapel master to Prince Leopold, of Anhalt-Cöthen. The prince was then nearly twenty-four years old, an amiable, well-educated young man, who had travelled and was fond of books and pictures. He played the violin, the viol da gamba, and the harpsichord. Furthermore, he had an agreeable bass voice, and was more than an ordinary singer. Bach said of him, "He loved music, he was well acquainted with it, he understood it." The music at the court was chiefly chamber music, and here Bach passed happy years. Unfortunately, we know nothing of the character of the choir or the orchestra at this court; nor was the indefatigable Spitta able to find even a mention of Bach in the town records, except in a few notices scattered through the parish registers.

The term "suite" was not given by Bach to the four compositions that now are so named,—the suites in C major, B minor, and two in D major.

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The original parts were handed over in 1854 by the Singakademie of Berlin to the Royal Library of that city, and Bach's own title on the cover of this present suite is as follows: *H moll Ouverture a* 1 *flauto*, 2 *violini, viola e basso, di J. S. Bach.* The flute part is marked "traversiere," the bass "continuo."*

The suite was first published in score by Peters in Leipsic, and it was edited by S. W. Dehn, who collated the original parts, copied them off in score, and published them without the amplification indicated by the thorough-bass figuring of the continuo.

The Grave, Sarabande, Polonaise and Double, and Badinerie were first played in Boston at a Thomas Concert, Nov. 11, 1874, when Mr. Carl Wehner was the flutist. The whole suite, revised thoroughly by Mr. Thomas, was produced by him at Chicago, March 23, 1901.

The edition used at this concert was edited by Robert Franz and published by him in 1885. It is dedicated to Julius Schäffer, who took delight in savage criticism of Chrysander as an editor. Franz made the piano part from the figured thorough-bass, the continuo, and added the indications of tempo, as largo, allegro, etc.; for Bach's sole indication was "lentement" in the course of the overture. This version was played at a Symphony Concert in Boston, Feb. 13, 1886, and again Jan. 20, 1894.

The separate dances of these German suites were called "Parties," "Partheyen." They were brought together into a musical whole and in the same tonality, and they were prefixed by an overture in the French style. The whole set was sometimes known as "Orchester Partien." The form of the overture fixed by Lully in France served as a model for pieces of the same class composed in Germany and in Italy, as well as in France. This overture was composed of a first part, which was a slow

*"Continuo" or "basso continuo" or "basso continuato" was a name given to the figured instrumental bass voice, which was introduced in Italy shortly before 1600. From this figured bass the modern accompaniment was gradually developed.—*Hugo Riemann.*

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movement, characterized as "grave," connected with a second part, which was longer and of a livelier movement. The overture was generally completed by a repetition of the first movement. The first suites which appeared between 1670 and 1680 were written for a solo instrument, especially for the harpsichord; but the title soon served to designate pieces written for a considerable number of instruments. The overture was followed by airs of dances which were then popular or fashionable. No wonder that Bach, whose father, grandfather, and uncles had all been town-pipers and given up to this species of music, was drawn toward this form of composition.

I. The first movement of this suite, in B minor, the Overture, begins with a largo in 4-4, which is followed by a four-part tonal fugue, allegro, 2-2. The fugue leads to a slow movement in 3-4, which, as has been said, was marked "lentement" by Bach.

II. Rondeau, allegro, 2-2. The rondeau is in music what the rondeau or rondel was in French poetry of the twelfth and thirteenth centuries. The chief characteristic is the return of some pregnant thought, a recurring refrain. The musical form was in 3-4 or in 2-2 or 4-4. The first section was so contrived that it could furnish the end. The reprises were usually three or four in number. J. G. Walther said in his "Musicalisches Lexicon" (1732) that the exact number of measures in a rondeau was not determined, "but the first clause must not be either too long or too short; for when it is too long, it annoys the ear by frequent repetition; and when it is too short the *chute* or fall is not clearly noticed. Eight measures may well be chosen; but they must be very pretty, so that one will be glad to hear them five or six times. And this first section is called Rondeau because it goes about in a circle; the remaining repetitions or other sections are not repeated." According to Johannes Mattheson (1737) the rondeau awakens cheerfulness. "The 136th Psalm is nothing but a Ron-

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deau. Luther names it a Litany. I do not know whether this kind of melody is often used for dancing; but it is used for singing and still more in concerts of instruments. In a good Rondeau the prevailing characteristic is steadiness, or better a constant confidence; at least the Rondeau portrays admirably this disposition of the soul." Rousseau thought it ridiculous to put into a rondeau "a general thought limited by an exception particular to the state of him that speaks." Marcel once exclaimed, "How many things there are in a menuet!" Others found many things in a Rondeau.

III. Sarabande, andante, 3-4. The Sarabande, Sarabànda, Zarabanda, was a dance that appeared for the first time, it is said, about 1588, at Seville. According to some the name was taken from Sara Candar, a Spanish woman who was the first to dance it in France. Others say it was derived from the Spanish word *sarao*, a ball; others, that it came from the Saracens. If it be true that the dance was introduced into Portugal in 1586, the date of its appearance at Seville is undoubtedly erroneous. Indeed, there is much confusion concerning the origin. The dance itself has been traced to the twelfth century, and some see in it a survival of that naughty dance, the Greek cordax; but Father Mariana, who looked at it skew-eyed, and characterized it as "pestiferous," insisted that it received its name at Seville from "a devil in the form of a woman." Some remind us that "Zarabanda" also means "noise." The dance was for a long time exceedingly popular in Spain and beyond the Pyrenees. At first it was usually danced by women to the guitar. "Sometimes flutes and harps sustained the notes of the guitar and accompanied the song and dance. Dancers sometimes performed the Saraband accompanying themselves with guitar and voice." The dance was in favor at the courts of France and England. Kings, dukes, and princesses delighted in it.

An Italian named Francisco composed the air of one of the most celebrated sarabandes, and the Chevalier de Grammont wrote of it: "It either charmed or annoyed every one, for all the guitarists of the Court

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began to learn it, and God only knows the universal twanging that followed." Ninon de l'Enclos was famous for her performance of the dance, and the malicious Tallemant des Reaux said in explanation: "For she never had much beauty; but she was always exceedingly graceful." Vauquelin des Yveteaux, a fine old gentleman of eighty years, wished to die to the tune of a sarabande, "so that his soul might pass away sweetly." There is a story in Hawkins's "History of Music" that shows the popularity of the dance in England: "'I remember,' said an old beau of the last age, speaking of his mother as one of the most accomplished women of her time, 'that when Hamet ben Hadji, the Morocco Ambassador, was in England, my mother danced a sarabande before him with a pair of castanets in each hand, and that his Excellency was so delighted with her performance that as soon as she had done, he ran to her, took her in his arms, and kissed her, protesting that she had half persuaded him that he was in his own country.'"

The popularity died out after the seventeenth century, but the sarabande was still danced in certain old French operas, and in 1881 Miss Laura Fonta revived it at a private ball in Paris with great success for the moment. The word itself has passed into popular allusion and slang. The Spaniards liken things of little importance to the couplets of the sarabande: "No importar las copias de la Zarabanda"; and with Regnard "to dance the sarabande of five steps" is like "to play the oboe," a euphemism for "to be hanged." The dance was generally in 3-4, but it is often found in 3-2 in instrumental music. It was generally a slow and stately dance, although Thomas Mace wrote in 1676: "The Serabands of the shortest triple time, and more toyish and light than the Corantoes." Mattheson found it awakened awe in the soul. He admitted that in the dance itself there was a certain cheerfulness, yet there were no running notes, because "die grandezza" could not brook them, but stiffly preferred seriousness

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to be maintained. The tune usually began on the third beat and ended on the first.

In this sarabande of Bach there is a canon for the flute and the bass.

IV. Bourrée I., allegro, 2-2; Bourrée II., allegro, 2-2. These were intended to be played like a menuet and trio. The dance itself probably originated in Auvergne, but some give Biscay as its home.

Walther describes it as composed of two equal sections, each of eight beats: "The first has indeed only four, but it is played twice; the second has eight and is repeated." Mattheson found it created contentment and affability, and incited "a nonchalance and a recklessness that were not disagreeable." The dance was introduced at the French court under Catherine de Medici in 1565, but it was inherently a dance of the people, accompanied by song. It may still be seen in Auvergne. At the court the dancers stood opposite each other, and there were various steps, the *pas de bourrée*, the *pas de fleurets*, the *pas de bourrée ouvert*, the *pas de bourrée emboîté*. It was danced in short skirts, and Marguerite of Valois liked it, for her feet and ankles were of marvellous beauty. It was danced at the court until the end of Louis XIII.'s reign. There it was a mimetic dance. "The woman hovers round the man as if to approach him; he, retreating and returning to flee again, snaps his fingers, stamps his foot, and utters a sonorous cry, to express his strength and joy."

The dance was revived at balls under the regency, and it may now be seen in Paris at *bals musettes*. When the peasants of Auvergne dance, they stamp the third beat with their hob-nailed shoes; and in Paris, as coal men, porters, water carriers, they preserve the character of the dance. Among modern musicians who have used the bourrée form are Saint-Saëns in his "Rhapsodie d'Auvergne," Raoul Pugno in an entr'acte of "La Petite Poucette," Lazzari in an orchestral suite, Sullivan in his music to "The Merchant of Venice," and Chabrier in his "Bourrée Fantasque," scored by Mottl and played here at a Symphony Concert, March 4, 1899.

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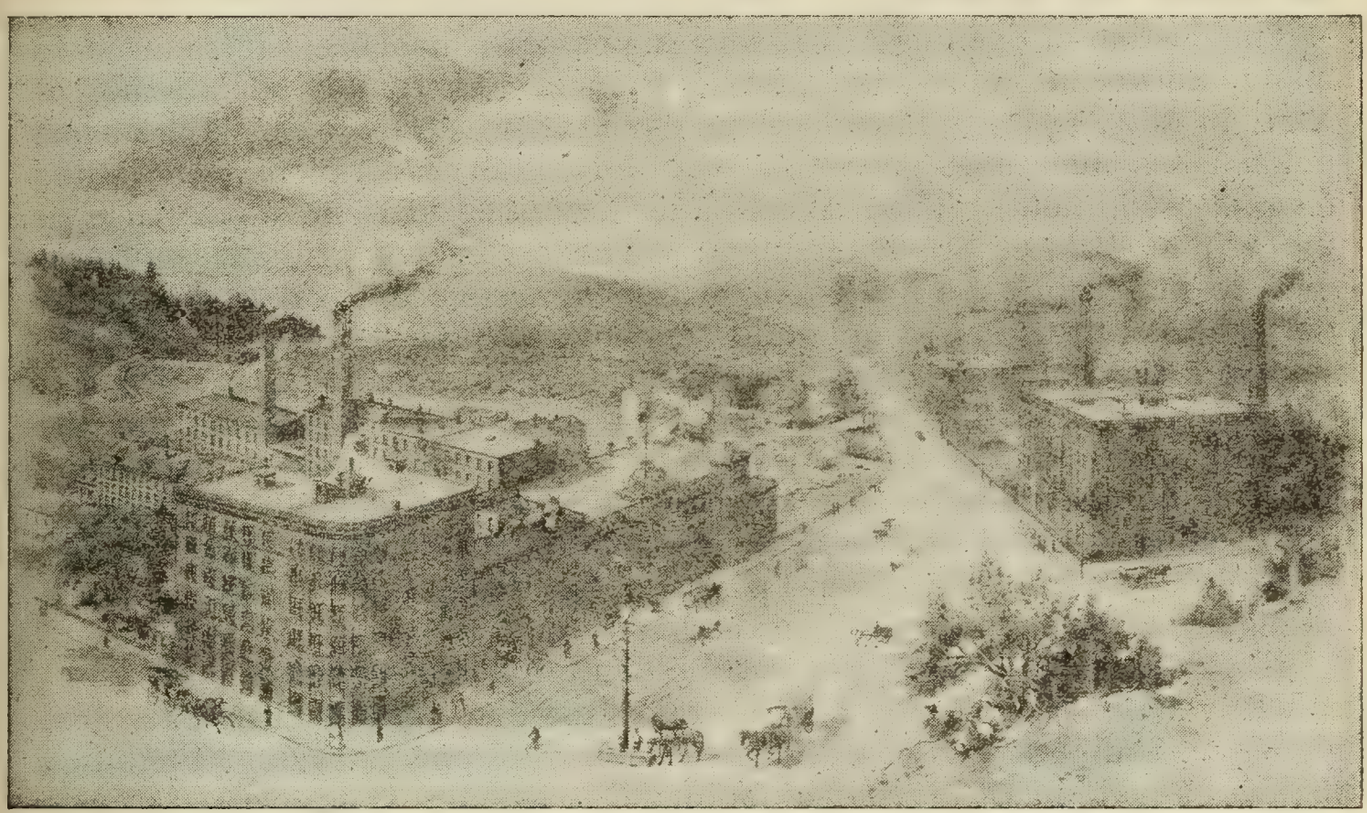

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V. Polonaise, with double (or trio), moderato, 3-4. Walther does not mention this dance in his "Musicalisches Lexicon" (1732), but Mattheson (1737) recognizes it, and says that one should judge of its usefulness by seeing it danced, not by hearing it sung. The polonaise is more of a stately procession than a dance. "It is characteristic of the country where we find united oriental splendor and gravity with the proud spirit of an independent Western race. Opened by the couples of highest rank, it takes in the whole company, aged men and women, children, high dignitaries, magistrates, none too solemn or careworn to be excused this beautiful exercise of etiquette. The promenade is broken by curtesys. One of its features — that of the man giving up his partner as soon as another comes to claim her — was originally a symbol of the equal rights of all nobles in the state. The new claimant for a lady's hand in the dance must clap his hands after bowing before her. This is the signal to the dancer in possession, who is obliged to give up the lady with apparent politeness; but he retires to a corner and meditates reprisals."

The custom of opening a ball with a polonaise has been introduced in many European courts, but not in France. There was an attempt at Paris in May, 1890, to introduce the dance at private parties. (The name polonaise is sometimes given to a sort of Rússian mazurka danced in the form of a cotillion.) Théophile Gautier described in 1866 a polonaise at the Winter Palace, St. Petersburg: "The cortège of brilliant uniforms goes on increasing — a nobleman leaves the hedge and takes a lady by the hand, and this new couple take their place in the procession and keep step with the leader. It must be difficult to walk thus under the fire of a thousand and possibly ironical eyes. Military dress does much for the men, but how different for the women! Most of them walk to perfection, and it is an exceedingly rare art, that of walking gracefully and simply while being watched; more than one great playactress has never understood it." In the trio of this polonaise by Bach the flute has a florid obbligato, while the melody is in the bass.

VI. Menuet, con moto, 3-4, will be omitted at this concert.

VII. Badinerie, allegro, 2-4. It takes the place of the customary final gigue. "Badinerie, as 'Badinage': foolery, foppery, toying, tumbling, jugling, any kind of apish gambolling." — Randle Cotgrave's "French and English Dictionary" (2d ed., London, 1673).

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(Born at Wechwotynez, near Balta, in Podolia, Nov. 28, 1829; died at Peterhof, near St. Petersburg, Nov. 20, 1894.)

After his return from the United States in June, 1873, to Peterhof, Rubinstein at once began to compose; and among the works of this period of his life are the "Dramatic" Symphony (No. 4), the opera "Die Makkabäer," the Concerto in D minor for violoncello, and the Sextet in D major. The year 1875 saw the production at St. Petersburg of the "Dramatic" Symphony (January 23) and his opera "Der Dämon" (January 25) and at Berlin the production of "Die Makkabäer" (April 17). The sextet was produced at St. Petersburg on November 7 of the following year.

The European music journals of 1875, 1876, 1877, say little about the early performances of this violoncello concerto. The work was finished in 1874, and given to the public in 1875. When it was played at Moscow, early in 1877, it was much relished "on account of its strongly marked Russian character"; and yet the inner brotherhood of the Russian school dismissed Rubinstein as a cosmopolite who was inclined to look toward Germany.

Rubinstein's works for the violoncello are: Three Pieces for pianoforte and violoncello, Op. 11, No. 2; Sonata in D major for pianoforte and violoncello, Op. 18; Sonata in G major for pianoforte and violoncello, Op. 39; Concerto in A minor for violoncello and orchestra, Op. 65; and this Concerto in D minor. Of these the most frequently played are the Sonata, Op. 18, and the Concerto, Op. 65. The Concerto in A minor was played by Klengel at a Gewandhaus Concert, Leipsic, March 2, 1899; and one of the most recent performances of the Concerto No. 2 was by Lövensohn at Cologne in 1897.

The movements of this concerto are connected, but the work is for the most part of conventional form and of virtuoso character. The Allegro moderato, 4-4, opens with four measures given alternately to horns and strings, and the first theme is exposed frankly and forte by the solo violon-

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cello with an accompaniment pizzicato. The theme is amplified, and the section ends with a cadenza. After the traditional "tutti of refreshment" a cadenza introduces the second theme (solo violoncello). After the usual development strings and horns lead to an expressive Andante in 6-8 (F major). Clarinets and bassoons sing in four-part harmony. The song is repeated by strings, while the violoncello has a counter-theme. The song returns to wind instruments, and is interrupted by a cadenza, which leads to the repetition of the second section.

Another cadenza, interrupted by full chords, is followed by a Moderato, scherzando in 2-4 and in D major, in which the violoncello has a playful theme, which is repeated by the clarinet, and then given to other wind instruments while the violoncello indulges in florid figuration. There are suggestions of the treatment of the wood-wind in the scherzo of the "Dramatic" Symphony. The pace grows faster and faster. A cadenza leads to a short Allegro vivace in 3-4, which brings the end.

This concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, kettle-drums, and strings. It is dedicated to Charles J. Davidoff, the celebrated violoncellist, conductor, and composer, who was a brilliant figure in the musical life of St. Petersburg from 1862 to 1887. He died at Moscow in 1889 in his fifty-first year.

SYMPHONY NO. 5, IN E MINOR, OP. 64 . . . PETER TSCHAIKOWSKY.

(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, Nov. 5–6, 1893.)

Ivan Knorr says that Tschaikowsky wrote his Fifth Symphony in 1888, after his return from a concert journey in which he visited Leipsic, Hamburg, Berlin, Prague, Paris, and London. In these cities he conducted some of his orchestral works.

Rosa Newmarch says (pp. 97, 98, of her "Tschaikowsky") that this symphony is one of the works written in 1886–87. On page 103 she

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speaks of the Fifth Symphony as "written in 1888 and published the following year." As a matter of fact, it was published in the late fall or the early winter of 1888.

Modeste Tschaikowksy's Life of his brother, which is now publishing in parts, comes down at present, so far as the translation into German is concerned, only to the year 1878.

We know, however, that the symphony was written at Tschaikowsky's house in the village of Maidanovo, not far from the town of Klin. Here he would spend months at a time without going to the city. Only a few friends occasionally visited him. The life there was simple. When Kaschkin stayed with Tschaikowsky, they breakfasted at eight, and at nine they separated for the morning, which was spent in work. "At one o'clock came a simple dinner of two courses (Tschaikowsky kept a good man cook, and could entertain his guests lavishly when he thought it necessary), . . . and then followed a long walk in the country, which the composer never missed in any weather. Sometimes he would announce at dinner his intention of going out alone, and then his friend understood that he was meditating some new creation, for many of his works were planned and his themes invented during these long solitary rambles across country. After tea he went back to his work until supper was served at eight o'clock. After supper the servant put a bottle of wine on the table, and he was told that he was free until the next morning. 'Left to ourselves,' says Kaschkin, 'we immediately went to the piano and began to play arrangements for four hands, of which Tschaikowsky had a large store. We often played Brahms, whom he esteemed very highly for his seriousness and sincerity, and his contempt for superficial success; but at the same time he had not much sympathy with his music, which he found cold and dry. Even after repeatedly playing Brahms' works his first impression was not greatly modified.' Occasionally Kaschkin read aloud from some of Tschaikowsky's favorite authors; or the composer would write in his diary, which was in many volumes; but the contents were never shown even to his closest friends. Once, he told Kaschkin, he was alone at night in this country house. As his eyes fell on the diary he was assailed by a sudden terror lest he might die with no friend at hand, and

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some one might pry into the secrets. He ordered a fire and burned every volume before he went to bed. There was much in the diary he was sorry to destroy, but on the whole he believed he had acted wisely."

The Fifth Symphony, which comes in order between the "Manfred" Symphony and "Hamlet," an overture fantasia, was first performed at St. Petersburg, Nov. 17, 1888, at a Philharmonic Concert. The composer led. The concert lasted over three hours, and the programme consisted chiefly of works by Tschaikowsky: the Italian Caprice, the Second Piano Concerto (played by Wassily Sapellnikoff, who then made his début), the now familiar air from "Jeanne d'Arc" and three songs (sung by Mrs. Kamen sky), an overture by Laroche orchestrated by Tschaikowsky, were among them.

The symphony was also played under his direction at a Symphony concert in St. Petersburg, Nov. 24, 1888, when "Hamlet" was performed for the first time.

The first performance in the United States was at a Thomas Concert in Chickering Hall, New York, March 5, 1889. At this concert MacDowell's Piano Concerto No. 2, in D minor, was played by the composer and for the first time.

The first performance in Boston was at a Symphony Concert, Oct. 22, 1892. The symphony was also played at these concerts on Jan. 1, 1898, Dec. 10, 1898, Dec. 22, 1900.

Some find pleasure in characterizing Tschaikowsky's symphonies as suites; Dvorák is said to have made this criticism; but the Fifth Symphony escapes this charge, for objectors admit that in this work the composer made his nearest approach to true symphonic form in spite of

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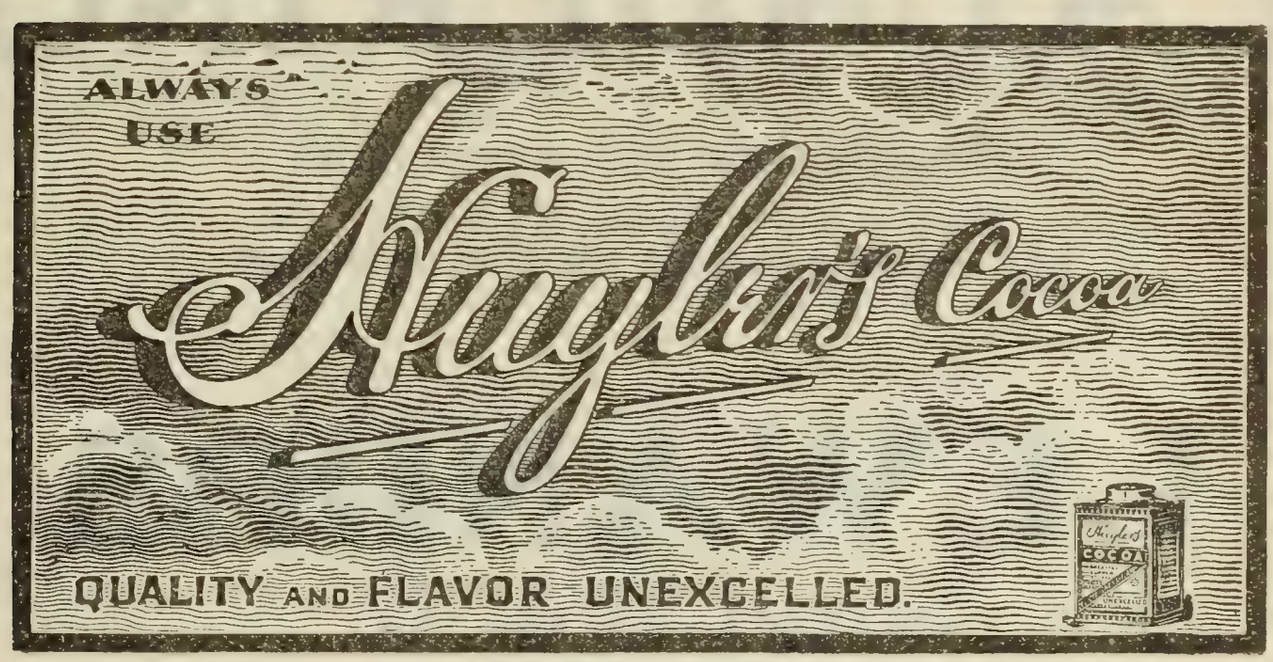
the fact that there is no repetition of the first part of the first allegro, and that a waltz movement takes the place of the scherzo. (They that dismiss the "Pathetic" because an adagio serves as finale should remember that the finale of Spohr's "The Consecration of Tones" is composed of a larghetto, "Funeral Music" and an allegretto, "Consolation in Tears.") Revolt against the traditions of inexorable sonata form is not a symptom of modern musical anarchy. Grétry in his "Mémoires, ou Essais sur la Musique" (Paris, 1797) wrote: "A sonata is a discourse. What should we think of a man who cuts his speech in half and repeats twice each of these halves? 'I was at your house this morning; yes, I was at your house this morning to consult you about a business matter, to consult you about a business matter.' Repetitions in music affect me in a like manner. Let us discriminate, however, between useless repetitions and a charming phrase that occurs three or four times, and the repetitions of a delightful air. Just as one may say to his sweetheart, 'I love you,' ten times in the same visit, so one may repeat a phrase that is full of emotion. I am speaking of the long repetition that forms the half of a musical discourse."

No one has written so shrewdly or more sympathetically concerning Tschaikowsky's work than Mr. Ernest Newman, whose articles in the *Contemporary Review* (London, 1901) and the *Monthly Musical Record* (London, 1902) deserve the attention of all students of music. Mr. Newman views him as our contemporary, "much more the man of our own day than the belated followers of the classical tradition. He made one desperate attempt — in his first symphony — to look at music and life through the eyes of the formalist; but ever after that he wisely allowed his imagination to carry him whither it would. We must not forget, in estimating his total achievement, that he died in the very prime of his powers, just when he was beginning to have a vision of what the future may do in music."

Nor need there be apology for liberal quotations from Mr. Newman's articles.

"Students of Tschaikowsky's instrumental work will readily agree that as his mind, in the course of years, became clearer as to its real nature and potentialities, he showed a marked preference for the programme form, and a desire to abandon the mood and the manner of the symphony pure



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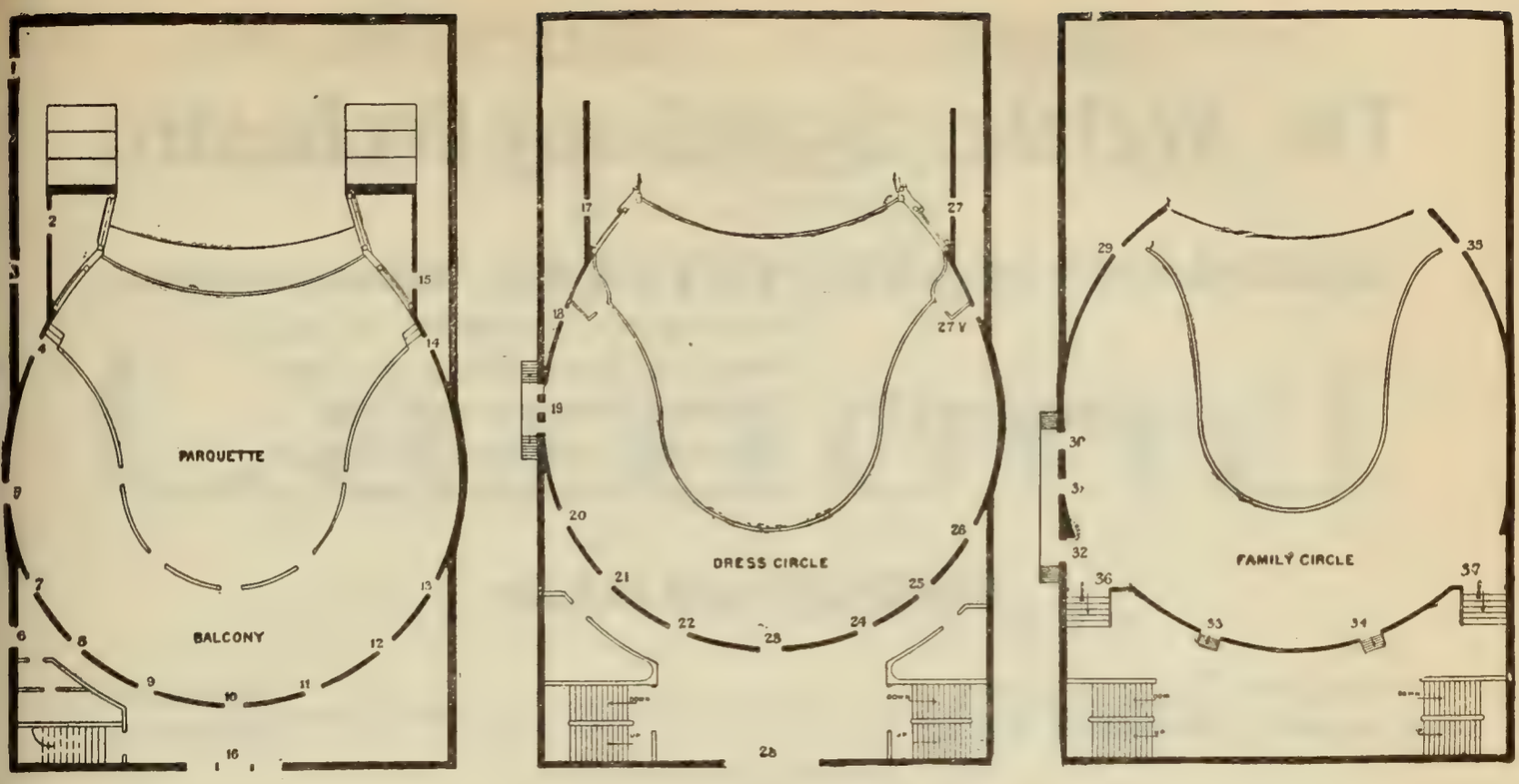

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Prelude and Isoldens Liebestod . . . . . Wagner
Concerto for Violoncello . . . . . Rubinstein
Miss Elsa Ruegger. (First appearance)
Prelude, "The Meistersinger of Nürnberg" . . . Wagner

II.

Overture, "Anakreon" . . . . . Cherubini
Concerto for Piano
Mr. Raoul Pugno
Symphony No. 4, E minor . . . . . Brahms
Group of Soli
Mr. Raoul Pugno
Overture, "Fingal's Cave" . . . . . Mendelssohn

III.

Symphonie Fantastique . . . . . Berlioz
Aria . . . . . Mozart
Mme. Schumann-Heink
Symphonic Poem, "Tasso" . . . . . Liszt
Group of Songs
Mme. Schumann-Heink
"Also sprach Zarathustra" . . . . . Strauss

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Concerto for Violin . . . . . Beethoven
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Suite No. 3 . . . . . Tschaikowsky

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and simple. This was owing to the fact that, although he grew enormously in sheer musical power, he grew still more rapidly in the poetic and dramatic sense of things, finding actual life so important, so pressing, so clamant, that it interpenetrated almost all his thoughts of music. . . . In these first three symphonies, then, we find Tschaikowsky fluctuating with the utmost *insouciance* between the absolute and the programme form and between the absolute and the programme spirit. I can find no trace of a programme in the fourth symphony; but with the fifth and sixth we step upon quite unmistakable ground. After the first symphony had come the 'Romeo and Juliet,' after the second 'The Tempest,' after the third the 'Francesca da Rimini,' after the fourth the '1812' overture and the 'Manfred,' while between the fifth and sixth symphonies came the 'Hamlet.' Tschaikowsky could not but feel after the various experiments he had made in both forms, that there was something more congenial to his peculiar imagination in the symphonic poem or the symphony with a human interest, than in the symphony pure and simple. Consequently we find him in his last two symphonies, ostensibly working in the classical form but really in the romantic, writing the customary four movements as if he had only in view the kind of arbitrarily connected suite which generally does duty for a symphony, but at the same time giving the different movements an emotional and even thematic enchainment the one with the other. Yet, characteristically enough, he has not reached this position by dint of reasoning, and so does not hold it rationally. We might expect that his last symphony would exhibit a grip of his own theories — or, let us say, his intuitions — superior to that shown in the fifth. But it is the fifth, in reality, that the subtlest and most consistent workings of his new principle of structure are revealed."

There is a wide difference of opinion concerning the place that this Fifth Symphony should occupy in the list of Tschaikowsky's works. Berezovsky declares it to be the weakest of the six symphonies, although he admits it is a striking composition, which "seems to set forth some dark spiritual experience." Let us see what Mr. Newman has to say about it: —

"It is a curious fact that whereas the sixth symphony, admittedly based on a programme, leaves us here and there with a sense that we are missing the connecting thread, the fifth symphony, though to the casual

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eye not at all programmistic, bears the strongest internal evidences of having been written to a programme. The feeling that this is so is mainly due to the recurrence, in each movement, of the theme with which the symphony begins. This produces a feeling of unity that irresistibly suggests one central controlling purpose. The theme in question is peculiarly sombre and fateful. It recurs twice in the following andante, and again at the end of the waltz that constitutes the third movement. In the finale the treatment of it is especially remarkable. It serves, transposed into the major, to commence this movement; it makes more than one reappearance afterwards. But this is not all the thematic filiation this symphony reveals. One of the themes of the second movement — the andante — also recurs in the finale, while the opening subject proper of the finale (following the introduction) is plainly based on the opening subject of the whole symphony. Lastly, the first subject of the allegro of the first movement reappears in the major, on the last page but two of the score, to the same accompaniment as in the allegro. So that — to sum the matter up concisely — the fourth movement contains two themes from the first, and one from the second; the third and second movements each contain one theme from the first — a scheme that is certainly without a parallel in the history of the symphony.* No one, I think, will venture to assert that so elaborate a system of thematic repetition as this is due to mere caprice; nor is it easy to see why Tschaikowsky should have indulged in it at all if his object had been merely to write a 'symphony in four movements.' Nothing can be clearer than that the work embodies an emotional sequence of some kind. It is a great pity that we have no definite clew to this; but even on the face of the matter as it now stands the general purport of the symphony is quite plain.

"The gloomy, mysterious opening theme suggests the leaden, deliberate tread of fate. The allegro, after experimenting in many moods, ends mournfully and almost wearily. The beauty of the andante is twice broken in upon by the first sombre theme. The third movement — the waltz — is never really gay; there is always the suggestion of impending fate in it; while at times the scale passages for the strings give it an eerie, ghostly character. At the end of this also there comes the heavy, muffled tread of

*For the singularly persistent use of fixed thematic material throughout the movements the symphony of César Franck is still more remarkable.— Ed.

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the veiled figure that is suggested by the opening theme. Finally, the last movement shows us, as it were, the emotional transformation of this theme, evidently in harmony with a change in the part it now plays in the curious drama. It is in the major instead of in the minor; it is no longer a symbol of weariness and foreboding, but bold, vigorous, emphatic, self-confident. What may be the precise significance of the beautiful theme from the second movement that reappears in the finale it is impossible to say; but it is quite clear that the transmutation which the first subject of the allegro undergoes, just before the close of the symphony, is of the same psychological order as that of the 'fate' motive — a change from clouds to sunshine, from defeat to triumph."

The chief theme of the symphony is given at the very beginning to the clarinets, and the development serves as an approach to the allegro. The principal theme is announced by clarinet and bassoon, and it is developed elaborately and at great length. The second theme in B minor is given to the strings. The free fantasia is comparatively short and exceedingly dramatic. The recapitulation begins with the restatement of the principal theme by the bassoon, and there is a long coda, which finally sinks to a pianissimo and passes to the original key.

The second movement has been characterized as a romance, firmly knit together in form, and admitting great freedom of interpretation, as the qualification, "con alcuna licenza," of the andante cantabile indicates. After a short introduction in the deeper strings the horn sings the principal melody. The oboe gives out a new theme, which is answered by the horn, and this theme is taken up by violins and violas. The principal theme is heard from the 'cellos, after which the clarinet sings still another melody, which is developed to a climax, in which the full orchestra thunders

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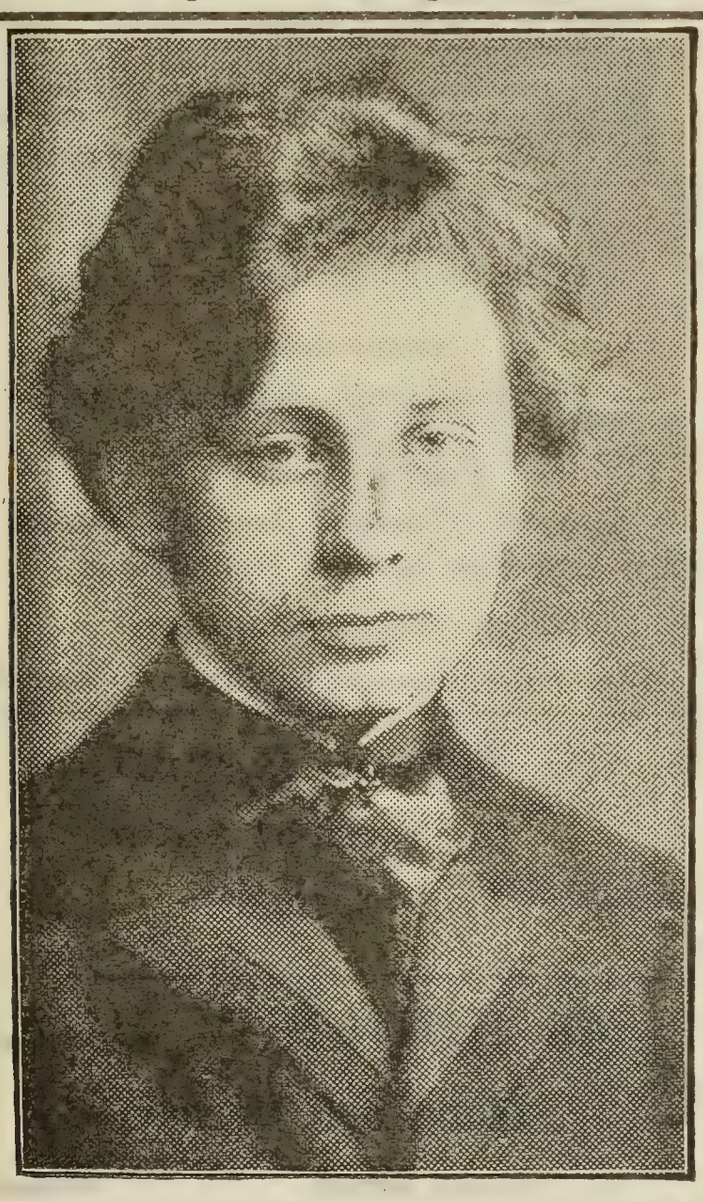
out the chief theme of the symphony, the theme of bodement. The second part of the movement follows in a general way along the lines already established. There is another climax, and again is heard the impressive theme of the symphony.

The third movement is a waltz. The structure is simple, and the development of the first theme, given to violins against horns, bassoons, and string instruments, is natural. Toward the very end clarinets and bassoons sound as afar off the theme of the symphony : the gayety is over.

There is a long introduction to the finale, a development of the sombre and dominating theme. This andante is followed by an allegro, with a first theme given to the strings, and a more tuneful theme assigned first to the wood-wind and afterward to the violins. The development of the second theme contains allusions to the chief theme of the symphony. Storm and fury; the movement comes to a halt; the coda begins in E major, the allegro vivace increases to a presto. The second theme of the finale is heard, and the final climax contains a reminiscence of the first theme of the first movement.

The symphony is scored for 3 flutes (1 interchangeable with piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, 3 kettle-drums, and strings.

The score is dedicated to Theodor Ave-Lallement, of Hamburg. Tschaikowsky met this head of the committee of the Philharmonic Society at Hamburg in 1888, and described him in the "Diary of my Tour": "This venerable old man of over eighty showed me almost fatherly attentions. In spite of his age, in spite of the fact that his dwelling was dis-



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tant, he attended two rehearsals, the concert, and the party afterward at Mr. Bernuth's. His interest in me went so far that he wished to have my photograph, taken by the best photographer in the city, and he himself arranged the hour of sitting and the size and style of the picture. I visited this kindly old gentleman, who is passionately fond of music and free from the prejudices so common among the old against all that is modern, and we had a long and interesting talk. He told me frankly that many things in my works which he had heard were not at all to his liking; that he could not endure the mighty din of my orchestration; that he disliked especially the frequent use of pulsatile instruments. But in spite of everything he thought I had in me the making of a true German composer of the first rank. With tears in his eyes he besought me to leave Russia and settle in Germany, where the traditions and the conditions of an old and highly developed culture would free me from my faults, which he charged to the fact that I was born and brought up in a civilization that was far behind that of Germany. He was evidently strongly prejudiced against Russia, and I tried my best to lessen his antipathy against my father-land, which he did not openly express, but it was to be detected in some of his talk. In spite of differences in opinion we parted warm friends."

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GRAND CONCERT,
MONDAY EVENING, NOVEMBER 10,
AT 8.15.

PROGRAMME.

Berlioz . . . . Overture, "The Roman Carnival," Op. 9

Cherubini . Recitative and Duet, "Vuoi ch' io viva o caro bene"

Saint-Saëns . Symphonic Poem No. 1, "Omphale's Spinning-wheel," Op. 31

a. Gordigiani . . . . . Notturnino

b. Saint-Saëns . . . . . Bolero

Tschaikowsky . . . Symphony No. 5, in E minor, Op. 64

I. Andante; Allegro con anima.
II. Andante cantabile, con alcuna licenza.
III. Valse: Allegro moderato.
IV. Finale: Andante maestoso; Allegro vivace.

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Overture, "The Roman Carnival," Op. 9 . . . Hector Berlioz.

(Born at la Côte Saint-André, Dec. 11, 1803; died at Paris, March 9, 1869.)

Berlioz's overture, "Le Carnaval Romain," was performed for the first time, and under the direction of the composer, at the Salle Herz, Paris, on Feb. 3, 1844. The first performance in Boston was at a Philharmonic Concert, led by Mr. Carl Zerrahn, at the Melodeon on Jan. 24, 1857. The overture then reminded Mr. J. S. Dwight of "Mr. Fry's 'Christmas' symphony."

The chief thematic material of the overture was taken by Berlioz from his opera, "Benvenuto Cellini," which was originally in two acts, and was produced at the Opéra, Paris, on Sept. 10, 1838, when Duprez took the part of the hero, and Julie Aimée Dorus-Gras the part of Teresa. The text was written by Léon de Wailly and Auguste Barbier. The music was then thought so difficult that there were twenty-nine full rehearsals. The opera failed dismally. There were three performances in 1838, four in 1839. The opera, with a German text, was produced by Liszt at Weimar on March 20, 1852, with Beck as Cellini and Mrs. Milde as the heroine. Berlioz was not able to be present. He wrote on February 10 to Morel before the performance: "They have been at work on it for four months. I cleaned it well, re-sewed and restored it. I had not looked at it for thirteen years; it is devilishly *vivace*." The opera failed at London on June 25, 1853. Chorley said: "The evening was one of the most melancholy evenings which I ever passed in any theatre. 'Benvenuto Cellini' failed more decidedly than any foreign opera I recollect to have seen performed in London. At an early period of the evening the humor of the audience began to show itself, and the painful spectacle had to be endured of seeing the composer conducting his own work through every stage of its condemnation." Some say there

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was a cabal led by Costa in the interest of Italian art. There was even an attempt to prevent the performance of "The Roman Carnival," which was played before the second act, although this same overture had been applauded by a London concert audience in 1848. Chorley criticised the music of the opera apparently without prejudice and with keen discrimination. The following quotation from his article bears on the overture: "The ease of the singers is disregarded with a despotism which is virtually another confession of weakness. As music, the scene in the second act, known in another form as its composer's happiest overture, 'The Roman Carnival,' has the true Italian spirit of the joyous time; but the chorus-singers are so run out of breath, and are so perpetually called on to catch or snatch at some passage, which ought to be struck off with the sharpest decision,— that the real spirit instinct in the music is thoroughly driven out of it." At this performance the chief singers were Mmes. Julienne-Dejean and Nantier-Didiée, and Tamberlik, Formes, and Tagliafico. The opera was revived by von Bülow at Hannover in 1879 and afterward at other German cities, as Leipsic (1883), Dresden (1888), Carlsruhe. The original translation into German was by A. F. Riccius. The one used later was made by Peter Cornelius, the composer.

The story has been condemned as weak and foolish. It is also purely fictitious.* It is enough to say in explanation of this overture that in 1532 Cellini is in Rome, called thither by the Pope. He falls in love with Teresa, the daughter of Balducci, an old man, who favors another suitor, Fieramosca, the Pope's sculptor. Cellini attempts to elope with her, and neglects work on his Perseus, which he at last finishes in an hour's time, fired by the promise of Cardinal Salviati to reward him with the hand of Teresa.

The overture begins allegro assai con fuoco with the chief theme,

* It is true that there was a Giacopo Balducci at Rome, the Master of the Mint. Cellini describes him, "that traitor of a master, being in fact my enemy"; but he had no daughter loved by Cellini. The statue of Perseus was modelled and cast at Florence in 1545, after this visit to Rome, for the Duke Cosimo de' Medici. Nor does Ascanio, the apprentice, figure in the scenes at Florence.

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which is taken from the saltarello,* danced on the Piazza Colonna in Rome in the middle of the second act of the opera. This theme is announced in forte by the violins and violas, answered by wood-wind instruments in free imitation; and horns, bassoons, trumpets, and cornets make a second response in the third measure. Then there is a sudden silence. Trills that constantly swell lead to an Andante sostenuto in 3-4 time. The cor anglais sings against a pizzicato accompaniment the melody of Benvenuto at the beginning of the trio in the first act: "O Teresa, vous que j'aime plus que ma vie, je viens savoir, si loin de vous, triste et bannie, mon âme doit perdre l'espoir." The violas repeat the song against a counter-theme of flutes, then 'cellos and violins, the last named in canon of the octave. Some of the wood-wind and brass instruments, with pulsatile instruments, strike up a dance tune, which is heard at first as afar off. The pace grows livelier, and chromatic sixths in the wood wind lead to the Allegro vivace. Here begins the main body of the overture; and the theme given out softly by the strings is the tune sung in the opera by a band of Cellini's followers, who are standing on a little stage erected in the piazza at the finale of the second act. (I here refer to the edition published in three acts.) A pantomime of King Midas is playing, and Balducci is caricatured by one of the amateur actors. Teresa cannot distinguish between her two masked lovers. There is fighting and general confusion. Cellini is arrested, and is about to be lynched, when three cannon shots announce Ash Wednesday. The lights go out, and

* Saltarello, a dance in 6-8 or 6-4 time of the fifteenth and sixteenth centuries at Rome and in the neighborhood of that city. It is a duet dance "of a skipping nature, as its name implies." The man played a guitar and his partner struck a tambourine during the dance, although some say she held her apron and performed graceful evolutions. The number of the couples was not limited. Each couple moved in a semi-circle, and the dance became faster and faster. It was especially popular with gardeners and vine-dressers, though it was occasionally introduced at courts. The name was also given to a shorter dance known to the contemporaneous Germans as "*Nachtantz*." The music began usually with a triplet at the beginning of each phrase. A harpsichord jack was called a saltarello because it jumped when the note was struck. Counterpoint in saltarello is when six eighth notes of the accompaniment are opposed to each half note of the *Cantus firmus*. The saltarello form has been frequently used by composers, as by Mendelssohn in his "Italian" symphony and by Alkan and Raff in piano pieces.

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Cellini escapes. Now the song sung by Cellini's friends begins as follows: "Venez, venez, peuple de Rome! Venez entendre du nouveau." The theme in the overture is built up out of fragments, and is then immediately developed. There are constant returns to the theme heard at the beginning of the overture, but there is no formal second theme. The dance music grows softer; and the love-song of Benvenuto returns as a counter-theme for contrapuntal use, first in the bassoons, then in other wind instruments, while the strings keep up the saltarello rhythm. The saltarello comes back, is again developed, and prevails, with a theme which has been already developed from it, until the end.

The overture is scored for 2 flutes (one interchangeable with piccolo), 2 oboes (one interchangeable with cor anglais), 2 clarinets, 4 horns, 4 bassoons, 2 trumpets, 2 cornets, 3 trombones, cymbals, 2 tambourines, triangle, kettle-drums, and strings.

***

The programme of the concert at which this overture was first performed was composed chiefly of works by Berlioz, and was thus announced: "Invitation à la Valse," Weber–Berlioz; "Hymne" for six of Sax's wind instruments (this "Hymne" was written originally for a chorus and sung some time before this at Marseilles); scene from "Faust," Berlioz (sung by Mrs. Nathan-Treillhet); "Hélène," ballad for male chorus, Berlioz; overture, "Carnaval de Rome," Berlioz; scene from Act III. of Gluck's "Alceste" (sung by Mrs. Nathan-Treillhet and Bouché); fragments of "Roméo et Juliette," Berlioz. The prices of tickets were five and six francs. But the programme was changed on account of the sickness of Mrs. Nathan-Treillhet. The "Marche des Pèlerins," from Berlioz's "Harold," was played. Mrs. Dorus-Gras sang, but according to Maurice Bourges, who wrote a most flattering review of the concert for the leading music journal of Paris, and pronounced the concert "bon et beau," "all

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the perfection of her exquisite method could not console music-lovers who counted on hearing the little known work of Gluck." And Miss Recio * sang Berlioz's "Absence." The success of "The Roman Carnival" overture was immediate. The applause was so long continued that the work was repeated then and there. Berlioz gives an account of the performance in the forty-eighth chapter of his Memoirs. He first says that Habeneck, the conductor at the Opéra, would not take the time of the saltarello fast enough: —

"Some years afterwards, when I had written the overture of 'The Roman Carnival,' in which the theme of the allegro is this same saltarello which he never could make go, Habeneck was in the foyer of the Salle Herz the evening that this overture was to be played for the first time. He had heard that we had rehearsed it without wind-instruments, for some of my players, in the service of the National Guard, had been called away. 'Good!' said he. 'There will surely be some catastrophe at this concert, and I must be there to see it!' When I arrived, all the wind players surrounded me; they were frightened at the idea of playing in public an overture wholly unknown to them.

"'Don't be afraid,' I said; 'the parts are all right, you are all talented players; watch my stick as much as possible, count your rests, and it will go.'

"There was not a mistake. I started the allegro in the whirlwind-time of the Transtévérine dancers; the audience shouted, '*Bis!*' We played the overture again, and it went even better the second time. I went to

* Marie Recio was the daughter of Sothera Villas-Recio, who was the widow of a French army officer named Martin, who married her in Spain. Marie was well educated. She played the piano fairly well and sang "a little." Berlioz became acquainted with her when he was miserable with his wife, the once famous Henrietta Smithson. Marie accompanied him as a singer on his concert trips in Belgium and Germany. She made her début at the Opéra, Paris, on Oct. 30, 1841, as Inès in "La Favorite," but she took only subordinate parts and soon disappeared from the stage in spite of Berlioz's praise of her face, figure, and singing in the *Journal des Débats*. She made Henrietta wretched even after she had left her husband. Henrietta died on March 3, 1854, and Berlioz married Marie early in October of that year. He told his friends and wrote his son that this marriage was a duty. Hiller said Marie was a shrewd person, who knew how to manage her husband, and Berlioz admitted that she taught him economy. But Henrietta was soon avenged. Even when Marie went on a concert tour with Berlioz in 1842, she was described as a tall, dried-up woman, very dark, hard-eyed, irritable. Berlioz did not attempt to conceal his discomfort, and his life grew more and more wretched, until Marie died on June 14, 1862. She was forty-eight years old. The body of Henrietta was moved from the small to the large cemetery of Montmartre, and the two women were buried in one tomb. Berlioz in his Memoirs gives a ghastly account of the burial. For an entertaining account of the amours of Berlioz see "Sixty Years of Recollections," by Ernest Legouvé.

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the foyer and found Habeneck. He was rather disappointed. As I passed him, I flung at him these few words: 'Now you see what it really is!' He carefully refrained from answering me.

"Never have I felt more keenly than on this occasion the pleasure of conducting my own music, and my pleasure was doubled by thinking on what Habeneck had made me suffer.

"Poor composers, learn to conduct, and conduct yourselves well! (Take the pun if you please.) For the most dangerous of your interpreters is the conductor. Don't forget this."

*
* *

The overture played at the concerts given by Berlioz in towns outside of France was loudly applauded except at St. Petersburg, where at the first of a series of concerts it was hardly noticed; and as the Count Wielhorski, a celebrated amateur, told Berlioz that he did not understand it at all, it was not on later programmes in that city. According to Berlioz himself it was for a long time the most popular of his works at Vienna. We know from von Bülow ("Die Opposition in Süddeutschland," 1853) that, when Kücken attempted to produce it at Stuttgart, the adherents of Lindpaintner, who was then the court conductor, prevented him; but at that time, in Stuttgart, the only works of Beethoven heard in concert rooms were the "Prometheus," the "Egmont," and the "Coriolanus" overtures, "the last named with three violas and three 'cellos."

SYMPHONIC POEM NO. 1, "OMPHALE'S SPINNING-WHEEL," OP. 31.

CAMILLE SAINT-SAËNS.

(Born at Paris Oct. 9, 1835; still living there.)

"Le Rouet d'Omphale," Saint-Saëns's first symphonic poem, was composed in 1871. It was originally a rondo for piano and then orchestrated. The first performance in public was of the piano piece played by the composer on Jan. 9, 1872, at a concert of his works. The first orchestral performance was at a "Concert Populaire," on April 14 of the same year. The first performance in Boston was by Theodore Thomas on Nov. 20, 1875.

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The subject of this symphonic-poem is feminine seductiveness, the triumphant struggle of weakness against strength. The spinning wheel is only a pretext; it is chosen merely from the view-point of rhythm and the general aspect of the piece.

Persons who are interested in looking up details will see on page 19 (letter J) Hercules groaning in the bonds he cannot break, and on page 32 (letter L) Omphale mocking the vain efforts of the hero.

The music is free in form; it is an example of tone-painting; and it does not easily admit of rigid analysis, although it is by no means impossible to find a scherzo with trio. An arpeggioed figure alternates between the lower register of the flute and the violins. This figure is more and more contracted until in a chain of trills there is a characterization of the spinning-wheel at work, and the chief theme, conspicuous by its elegance, is exposed. This play is maintained through harmonic changes. A broad phrase in C-sharp minor rises heavily from the 'cellos and double-basses. It is repeated several times in melodic progression, each time with stronger and richer instrumentation. It is the voice of Hercules, who would fain rend his bonds asunder. Louder and louder waxes the complaint. And the oboe, the coquettishly ironical voice of Omphale, answers in mockery. The hero realizes the vanity of his struggle. The chief theme reappears in a still more lightsome form; the music grows fainter; the figure of the spinning-wheel dies out in the topmost notes of flutes and the harmonics of violins.

The symphonic poem is scored for piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, kettle-drums, cymbal (struck with a bass-drum stick), triangle, bass-drum (with kettle-drum sticks), harp, strings. The score is dedicated to Mlle. Augusta Holmès.

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EDITED BY THOMAS TAPPER

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Symphony No. 5, in E minor, Op. 64 . . . Peter Tschaikowsky.

(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, Nov. 5–6, 1893.)

Ivan Knorr says that Tschaikowsky wrote his Fifth Symphony in 1888, after his return from a concert journey in which he visited Leipsic, Hamburg, Berlin, Prague, Paris, and London. In these cities he conducted some of his orchestral works.

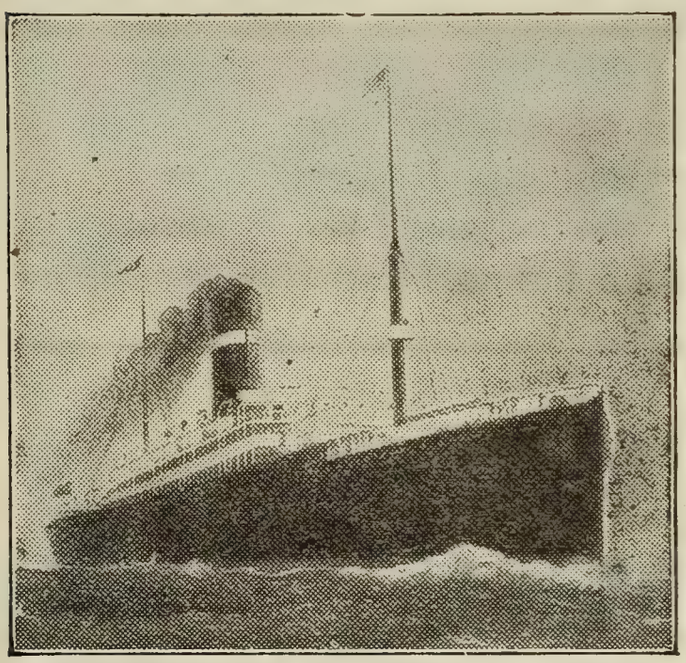
Rosa Newmarch says (pp. 97, 98, of her "Tschaikowsky") that this symphony is one of the works written in 1886–87. On page 103 she speaks of the Fifth Symphony as "written in 1888 and published the following year." As a matter of fact, it was published in the late fall or the early winter of 1888.

Modeste Tschaikowksy's Life of his brother, which is now publishing in parts, comes down at present, so far as the translation into German is concerned, only to the year 1878.

We know, however, that the symphony was written at Tschaikowsky's house in the village of Maidanovo, not far from the town of Klin. Here he would spend months at a time without going to the city. Only a few friends occasionally visited him. The life there was simple. When Kaschkin stayed with Tschaikowsky, they breakfasted at eight, and at nine they separated for the morning, which was spent in work. "At one o'clock came a simple dinner of two courses (Tschaikowsky kept a good man cook, and could entertain his guests lavishly when he thought it necessary), . . . and then followed a long walk in the country, which the composer never missed in any weather. Sometimes he would announce at dinner his intention of going out alone, and then his friend understood that he was meditating some new creation, for many of his works were planned and his themes invented during these long solitary rambles across country. After tea he went back to his work until supper was served at

eight o'clock. After supper the servant put a bottle of wine on the table, and he was told that he was free until the next morning. 'Left to ourselves,' says Kaschkin, 'we immediately went to the piano and began to play arrangements for four hands, of which Tschaikowsky had a large store. We often played Brahms, whom he esteemed very highly for his seriousness and sincerity, and his contempt for superficial success; but at the same time he had not much sympathy with his music, which he found cold and dry. Even after repeatedly playing Brahms' works his first impression was not greatly modified.' Occasionally Kaschkin read aloud from some of Tschaikowsky's favorite authors; or the composer would write in his diary, which was in many volumes; but the contents were never shown even to his closest friends. Once, he told Kaschkin, he was alone at night in this country house. As his eyes fell on the diary he was assailed by a sudden terror lest he might die with no friend at hand, and some one might pry into the secrets. He ordered a fire and burned every volume before he went to bed. There was much in the diary he was sorry to destroy, but on the whole he believed he had acted wisely."

The Fifth Symphony, which comes in order between the "Manfred" Symphony and "Hamlet," an overture fantasia, was first performed at St. Petersburg, Nov. 17, 1888, at a Philharmonic Concert. The composer led. The concert lasted over three hours, and the programme consisted chiefly of works by Tschaikowsky: the Italian Caprice, the Second Piano Concerto



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(played by Wassily Sapellnikoff, who then made his début), the now familiar air from "Jeanne d'Arc" and three songs (sung by Mrs. Kamensky), an overture by Laroche orchestrated by Tschaikowsky, were among them.

The symphony was also played under his direction at a Symphony concert in St. Petersburg, Nov. 24, 1888, when "Hamlet" was performed for the first time.

The first performance in the United States was at a Thomas Concert in Chickering Hall, New York, March 5, 1889. At this concert MacDowell's Piano Concerto No. 2, in D minor, was played by the composer and for the first time.

The first performance in Boston was at a Symphony Concert, Oct. 22, 1892. The symphony was also played at these concerts on Jan. 1, 1898, Dec. 10, 1898, Dec. 22, 1900.

Some find pleasure in characterizing Tschaikowsky's symphonies as suites; Dvorák is said to have made this criticism; but the Fifth Symphony escapes this charge, for objectors admit that in this work the composer made his nearest approach to true symphonic form in spite of the fact that there is no repetition of the first part of the first allegro, and that a waltz movement takes the place of the scherzo. (They that dismiss the "Pathetic" because an adagio serves as finale should remember that the finale of Spohr's "The Consecration of Tones" is composed of a larghetto, "Funeral Music" and an allegretto, "Consolation in Tears.") Revolt against the traditions of inexorable sonata form is not a symptom of modern musical anarchy. Grétry in his "Mémoires, ou Essais sur la Musique" (Paris, 1797) wrote: "A sonata is a discourse. What should we think of a man who cuts his speech in half and repeats twice each of these halves? 'I was at your house this morning; yes, I was at your house this morning to consult you about a business matter, to consult you

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about a business matter.' Repetitions in music affect me in a like manner. Let us discriminate, however, between useless repetitions and a charming phrase that occurs three or four times, and the repetitions of a delightful air. Just as one may say to his sweetheart, 'I love you,' ten times in the same visit, so one may repeat a phrase that is full of emotion. I am speaking of the long repetition that forms the half of a musical discourse."

No one has written so shrewdly or more sympathetically concerning Tschaikowsky's work than Mr. Ernest Newman, whose articles in the *Contemporary Review* (London, 1901) and the *Monthly Musical Record* (London, 1902) deserve the attention of all students of music. Mr. Newman views him as our contemporary, "much more the man of our own day than the belated followers of the classical tradition. He made one desperate attempt — in his first symphony — to look at music and life through the eyes of the formalist; but ever after that he wisely allowed his imagination to carry him whither it would. We must not forget, in estimating his total achievement, that he died in the very prime of his powers, just when he was beginning to have a vision of what the future may do in music."

Nor need there be apology for liberal quotations from Mr. Newman's articles.

"Students of Tschaikowsky's instrumental work will readily agree that as his mind, in the course of years, became clearer as to its real nature and potentialities, he showed a marked preference for the programme form, and a desire to abandon the mood and the manner of the symphony pure and simple. This was owing to the fact that, although he grew enormously in sheer musical power, he grew still more rapidly in the poetic and dramatic sense of things, finding actual life so important, so pressing, so clamant, that it interpenetrated almost all his thoughts of music. . . . In these first three symphonies, then, we find Tschaikowsky fluctuating

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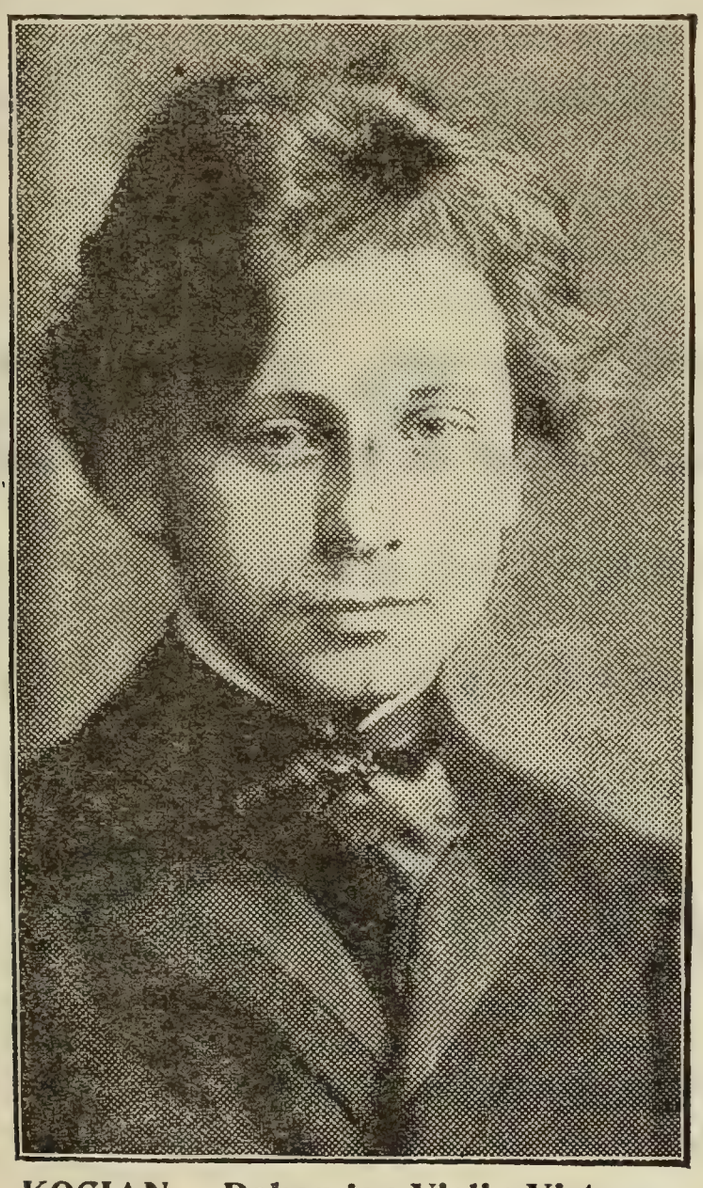
with the utmost *insouciance* between the absolute and the programme form and between the absolute and the programme spirit. I can find no trace of a programme in the fourth symphony; but with the fifth and sixth we step upon quite unmistakable ground. After the first symphony had come the 'Romeo and Juliet,' after the second 'The Tempest,' after the third the 'Francesca da Rimini,' after the fourth the '1812' overture and the 'Manfred,' while between the fifth and sixth symphonies came the 'Hamlet.' Tschaikowsky could not but feel after the various experiments he had made in both forms, that there was something more congenial to his peculiar imagination in the symphonic poem or the symphony with a human interest, than in the symphony pure and simple. Consequently we find him in his last two symphonies, ostensibly working in the classical form but really in the romantic, writing the customary four movements as if he had only in view the kind of arbitrarily connected suite which generally does duty for a symphony, but at the same time giving the different movements an emotional and even thematic enchainment the one with the other. Yet, characteristically enough, he has not reached this position by dint of reasoning, and so does not hold it rationally. We might expect that his last symphony would exhibit a grip of his own theories — or, let us say, his intuitions —



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superior to that shown in the fifth. But it is the fifth, in reality, that the subtlest and most consistent workings of his new principle of structure are revealed."

There is a wide difference of opinion concerning the place that this Fifth Symphony should occupy in the list of Tschaikowsky's works. Berezovsky declares it to be the weakest of the six symphonies, although he admits it is a striking composition, which "seems to set forth some dark spiritual experience." Let us see what Mr. Newman has to say about it: —

"It is a curious fact that whereas the sixth symphony, admittedly based on a programme, leaves us here and there with a sense that we are missing the connecting thread, the fifth symphony, though to the casual eye not at all programmistic, bears the strongest internal evidences of having been written to a programme. The feeling that this is so is mainly due to the recurrence, in each movement, of the theme with which the symphony begins. This produces a feeling of unity that irresistibly suggests one central controlling purpose. The theme in question is peculiarly sombre and fateful. It recurs twice in the following andante, and again at the end of the waltz that constitutes the third movement. In the finale the treatment of it is especially remarkable. It serves, transposed into the major, to commence this movement; it makes more than one reappearance afterwards. But this is not all the thematic filiation this symphony reveals. One of the themes of the second movement — the andante — also recurs in the finale, while the opening subject proper of the finale (following the introduction) is plainly based on the opening subject of the whole symphony. Lastly, the first subject of the allegro of the first movement reappears in the major, on the last page but two of the score, to the same accompaniment as in the allegro. So that — to sum the matter up concisely — the fourth movement contains two themes from the first, and one from the second; the third and second movements each contain one theme from the first — a scheme that is certainly without a parallel in the history of the symphony.* No one, I think, will venture to assert that so elaborate a system of thematic repetition as this is due to mere caprice; nor is it easy to see why Tschaikowsky should have indulged in it at all if his object had been merely to write a 'symphony in four movements.' Nothing can be clearer than that the work embodies an emotional sequence of some kind. It is a great pity that we have no definite clew to this; but even on the face of the matter as it now stands the general purport of the symphony is quite plain.

"The gloomy, mysterious opening theme suggests the leaden, deliberate tread of fate. The allegro, after experimenting in many moods, ends mournfully and almost wearily. The beauty of the andante is twice broken in upon by the first sombre theme. The third movement — the waltz — is never really gay; there is always the suggestion of impending fate in it; while at times the scale passages for the strings give it an eerie, ghostly character. At the end of this also there comes the heavy, muffled tread of the veiled figure that is suggested by the opening theme. Finally, the

* For the singularly persistent use of fixed thematic material throughout the movements the symphony of César Franck is still more remarkable.— Ed.

last movement shows us, as it were, the emotional transformation of this theme, evidently in harmony with a change in the part it now plays in the curious drama. It is in the major instead of in the minor; it is no longer a symbol of weariness and foreboding, but bold, vigorous, emphatic, self-confident. What may be the precise significance of the beautiful theme from the second movement that reappears in the finale it is impossible to say; but it is quite clear that the transmutation which the first subject of the allegro undergoes, just before the close of the symphony, is of the same psychological order as that of the 'fate' motive — a change from clouds to sunshine, from defeat to triumph."

The chief theme of the symphony is given at the very beginning to the clarinets, and the development serves as an approach to the allegro. The principal theme is announced by clarinet and bassoon, and it is developed elaborately and at great length. The second theme in B minor is given to the strings. The free fantasia is comparatively short and exceedingly dramatic. The recapitulation begins with the restatement of the principal theme by the bassoon, and there is a long coda, which finally sinks to a pianissimo and passes to the original key.

The second movement has been characterized as a romance, firmly knit together in form, and admitting great freedom of interpretation, as the qualification, "con alcuna licenza," of the andante cantabile indicates. After a short introduction in the deeper strings the horn sings the principal melody. The oboe gives out a new theme, which is answered by the horn, and this theme is taken up by violins and violas. The principal theme is heard from the 'cellos, after which the clarinet sings still another melody, which is developed to a climax, in which the full orchestra thunders out the chief theme of the symphony, the theme of bodemet. Then second part of the movement follows in a general way along the lines already established. There is another climax, and again is heard the impressive theme of the symphony.

The third movement is a waltz. The structure is simple, and the development of the first theme, given to violins against horns, bassoons, and string instruments, is natural. Toward the very end clarinets and bassoons sound as afar off the theme of the symphony: the gayety is over.

There is a long introduction to the finale, a development of the sombre and dominating theme. This andante is followed by an allegro, with a first theme given to the strings, and a more tuneful theme assigned first to the wood-wind and afterward to the violins. The development of the second theme contains allusions to the chief theme of the symphony. Storm and fury; the movement comes to a halt; the coda begins in E major, the allegro vivace increases to a presto. The second theme of the finale is heard, and the final climax contains a reminiscence of the first theme of the first movement.

The symphony is scored for 3 flutes (1 interchangeable with piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, 3 kettle-drums, and strings.

The score is dedicated to Theodor Ave-Lallement, of Hamburg. Tschaikowsky met this head of the committee of the Philharmonic Society at Hamburg in 1888, and described him in the "Diary of my Tour": "This venerable old man of over eighty showed me almost fatherly attentions. In spite of his age, in spite of the fact that his dwelling was distant, he attended two rehearsals, the concert, and the party afterward at Mr. Bernuth's. His interest in me went so far that he wished to have my

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photograph, taken by the best photographer in the city, and he himself arranged the hour of sitting and the size and style of the picture. I visited this kindly old gentleman, who is passionately fond of music and free from the prejudices so common among the old against all that is modern, and we had a long and interesting talk. He told me frankly that many things in my works which he had heard were not at all to his liking; that he could not endure the mighty din of my orchestration; that he disliked especially the frequent use of pulsatile instruments. But in spite of everything he thought I had in me the making of a true German composer of the first rank. With tears in his eyes he besought me to leave Russia and settle in Germany, where the traditions and the conditions of an old and highly developed culture would free me from my faults, which he charged to the fact that I was born and brought up in a civilization that was far behind that of Germany. He was evidently strongly prejudiced against Russia, and I tried my best to lessen his antipathy against my father-land, which he did not openly express, but it was to be detected in some of his talk. In spite of differences in opinion we parted warm friends."

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Rubinstein . Concerto for Violoncello, No. 2, in D minor, Op. 96
Allegro moderato. Andante. Moderato. Allegro vivace.

Brahms . . . . Symphony No. 3, in F major, Op. 90
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OVERTURE, "LEONORE" NO. 2, OP. 72 . . LUDWIG VAN BEETHOVEN.

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Beethoven's opera, "Fidelio, oder die eheliche Liebe," with text adapted freely by Joseph Sonnleithner from the French of Bouilly, was first performed at Vienna, Nov. 20, 1805, with Anna Pauline Milder, afterward Mrs. Hauptmann, as the heroine. The first performance in Boston was on April 1, 1857, with Mrs. Johannsen, Miss Berkiel, Beutler, Neumann, Oehlein, and Weinlich as the chief singers.

"Leonore" No. 2 was the overture played at the first performance in Vienna. The opera was withdrawn, revised, and produced again on March 29, 1806, when "Leonore" No. 3, a remodelled form of No. 2. was played as the overture. The opera was performed twice, and then withdrawn. There was talk of a performance at Prague in 1807, and Beethoven wrote for it a new overture, in which he retained the theme drawn from Florestan's air, "In des Lebens Frühlingstagen," but none of the other material used in Nos. 2 and 3. The opera was not performed, and the autograph of the overture disappeared. "Fidelio" was revived at Vienna in 1814, and for this performance Beethoven wrote the "Fidelio" overture. We know from his diary that he "rewrote and bettered" the opera by work from March to May 15 of that year.

The dress rehearsal was on May 22, but the promised overture was not ready. On the 20th or 21st Beethoven was dining at a tavern with his friend Bartolini. After the meal was over, Beethoven took a bill-of-fare, drew lines on the back of it, and began to write. "Come, let us go," said Bartolini. "No, wait a while: I have the scheme of my overture," answered Beethoven, and he sat until he had finished his sketches. Nor was he at the dress rehearsal. They waited for him a long time, then went to his lodgings. He was fast asleep in bed. A cup and wine and biscuits were near him, and sheets of the overture were on the bed and the floor. The candle was burnt out. It was impossible to use the new overture, which was not even finished. Schindler said a Leonore overture was played. According to Seyfried the overture used was that to "The Ruins

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of Athens," and his view is now accepted, although Treitsche asserted that the "Prometheus" overture was the one chosen. After Beethoven's death a score of an overture in C was found among his manuscripts. It was not dated, but a first violin part bore the words in the composer's handwriting: "Overtura in C, charakteristische Ouverture. Violino I." This work was played at Vienna in 1828, at a concert, as a "grand characteristic overture" by Beethoven. It was identified later, and circumstances point to 1807 as the date of composition.

The order, then, of these overtures, according to the time of composition, is now supposed to be "Leonore" No. 2, "Leonore" No. 3, "Leonore" No. 1, "Fidelio." It may here be added that Beethoven wished, and for a long time insisted, that the title of his opera should be "Leonore"; and he ascribed the early failures to the substitution of the title "Fidelio." But the manager of the theatre and friends of Beethoven insisted with equal force on "Fidelio," because the same story had been used by Gaveaux ("Léonore," Opéra-Comique, Paris, 1798) and Paër ("Leonora," Dresden, 1805).

It is said that "Leonore" No. 2 was rewritten because certain passages given to the wood-wind troubled the players. Others say it was too difficult for the strings and too long. In No. 2, as well as in No. 3, the chief dramatic stroke is the trumpet signal, which announces the arrival of the Minister of Justice, confounds Pizarro, and saves Florestan and Leonore.

The "Fidelio" overture is the one generally played before performances of the opera in Germany, although Weingartner has tried earnestly to restore "Leonore" No. 2 to that position. "Leonore" No. 3 is sometimes played between the acts. "Leonore" No. 1 is not often heard, either in theatre or in concert-room. Marx wrote much in favor of it, and asserted that it was a "musical delineation of the heroine of the story, as she appears before the clouds of misfortune have settled down upon her."

The "Leonore" No. 1 was Beethoven's first grand overture; and in general scope and richness of development it was far in advance of its time. There is still more pronounced dramatic development in the No. 3. The exceedingly long free fantasia of No. 2 is shortened, and its character is changed. In No. 2, between the trumpet-calls, there is a return to

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certain developments of the chief theme. This does not appear in No. 3, but there are some measures from the "Song of Thanksgiving" in the scene in the opera where these trumpet-calls are heard, and the return to the first theme occurs only after the episode is over. The thematic material of Nos. 2 and 3 is practically the same, but the differences in treatment are great and many. No. 2 begins with a slow introduction, adagio, in C major (3-4). There are daring changes of tonality. Clarinets, bassoons, and horns enter with a slow cantilena from Florestan's air in the prison scene. The main portion of the overture, allegro, in C major (2-2), begins pianissimo, with an announcement of the first theme which is not taken from the opera itself. The second theme, in oboe and 'cellos against arpeggios in violins and violas, is borrowed, though altered, from the Florestan melody heard in the introduction. In the free fantasia there is first a working-out of the first theme in imitative counterpoint. Then the second theme enters in F major, then in C minor; and the work on the first theme is pursued at length, until the climax rushes to the celebrated trumpet-call, which is different in tonality and in other respects from the one in No. 3. The second call is followed by strange harmonies in the strings. There are a few measures, adagio, in which the Florestan melody returns. This melody is not finished, but the violins take up the last figure of wood-wind instruments, and develop it into the hurry of strings that precedes the coda. This well-known passage is one-half as long as the like passage in No. 3. The coda, presto, in C major (2-2), begins in double fortissimo on a diminution of the first theme; and that which follows is about the same as in No. 3, although there is no ascending chromatic crescendo with the new and brilliant appearance of the first theme, nor is there the concluding roll of kettle-drums.

The overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, kettle-drums, strings.

Miss Elsa Ruegger, violoncellist, was born at Lucerne, Switzerland, Dec. 6, 1881. She studied with Ed Jacobs, of the Brussels Conservatory, played in a charity concert when she was eleven years old, and made a concert tour when she was thirteen. On June 20, 1896, she took in com-

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petition the first violoncello prize of the Brussels Conservatory "with the highest distinction." Since then she has journeyed extensively in Europe and in the United States as a virtuoso. Her first appearance in this country was at a Boston Symphony Orchestra Concert in Music Hall on Oct. 21, 1899, when she played, under Mr. Gericke, Lalo's Concerto in D minor.

CONCERTO FOR VIOLONCELLO, NO. 2, IN D MINOR, OP. 96.

ANTON RUBINSTEIN.

(Born at Wechwotynez, near Balta, in Podolia, Nov. 28, 1829; died at Peterhof, near St. Petersburg, Nov. 20, 1894.)

After his return from the United States in June, 1873, to Peterhof, Rubinstein at once began to compose; and among the works of this period of his life are the "Dramatic" Symphony (No. 4), the opera "Die Makkabäer," the Concerto in D minor for violoncello, and the Sextet in D major. The year 1875 saw the production at St. Petersburg of the "Dramatic" Symphony (January 23) and his opera "Der Dämon" (January 25) and at Berlin the production of "Die Makkabäer" (April 17). The Sextet was produced at St. Petersburg on November 7 of the following year.

The European music journals of 1875, 1876, 1877, say little about the early performances of this violoncello concerto. The work was finished in 1874, and given to the public in 1875. When it was played at Moscow, early in 1877, it was much relished "on account of its strongly marked Russian character"; and yet the inner brotherhood of the Russian school dismissed Rubinstein as a cosmopolite who was inclined to look toward Germany.

Rubinstein's works for the violoncello are: Three pieces for pianoforte and violoncello, Op. 11, No. 2; Sonata in D major for pianoforte and violoncello, Op. 18; Sonata in G major for pianoforte and violoncello, Op. 39; Concerto in A minor for violoncello and orchestra, Op. 65; and this Concerto in D minor. Of these the most frequently played are the Sonata, Op. 18, and the Concerto, Op. 65. The Concerto in A minor was

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played by Klengel at a Gewandhaus Concert, Leipsic, March 2, 1899; and one of the most recent performances of the Concerto No. 2 was by Lövensohn at Cologne in 1897.

The movements of this concerto are connected, but the work is for the most part of conventional form and of virtuoso character. The Allegro moderato, 4-4, opens with four measures given alternately to horns and strings, and the first theme is exposed frankly and forte by the solo violoncello with an accompaniment pizzicato. The theme is amplified, and the section ends with a cadenza. After the traditional "tutti of refreshment" a cadenza introduces the second theme (solo violoncello). After the usual development strings and horns lead to an expressive Andante in 6-8 (F major). Clarinets and bassoons sing in four-part harmony. The song is repeated by strings, while the violoncello has a counter-theme. The song returns to wind instruments, and is interrupted by a cadenza, which leads to the repetition of the second section.

Another cadenza, interrupted by full chords, is followed by a Moderato, scherzando, in 2-4 and in D major, in which the violoncello has a playful theme, which is repeated by the clarinet, and then given to other wind instruments while the violoncello indulges in florid figuration. There are suggestions of the treatment of the wood-wind in the scherzo of the "Dramatic" Symphony. The pace grows faster and faster. A cadenza leads to a short Allegro vivace in 3-4, which brings the end.

This concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, kettle-drums, and strings. It is dedicated to Charles J. Davidoff, the celebrated violoncellist, conductor, and composer, who was a brilliant figure in the musical life of St. Petersburg from 1862 to 1887. He died at Moscow in 1889 in his fifty-first year.

SYMPHONY NO. 3, IN F MAJOR, OP. 90 . . . . JOHANNES BRAHMS.

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

This symphony was first performed on Dec. 3, 1883, at Vienna. The first performance in Boston was by the Boston Symphony Orchestra under Mr. Gericke, Nov. 8, 1884. The first performance in the United States

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was at a public rehearsal of one of Mr. Van der Stucken's Novelty Concerts, on Oct. 24, 1884. The copyright of the manuscript was sold to the publisher Simrock, of Berlin, for 36,000 marks ($9,000) and a percentage on sums realized by performances.

Hans Richter in a toast christened this symphony, when it was still in manuscript, the "Eroica." Hanslick remarks concerning this: "Truly, if Brahms' first symphony in C minor is characterized as the 'Pathetic' or the 'Appassionata' and the second in D major as the 'Pastoral,' the new symphony in F major may be appropriately called his 'Eroica'"; yet Hanslick took care to add that the key-word was not wholly to the point, for only the first movement and the finale are of heroic character. This third symphony, he says, is indeed a new one. "It repeats neither the poignant song of Fate of the first, nor the joyful Idyl of the second; its fundamental note is proud strength that rejoices in deeds. The heroic element is without any warlike flavor; it leads to no tragic action, such as the Funeral march in Beethoven's 'Eroica.' It recalls in its musical character the healthy and full vigor of Beethoven's second period, and nowhere the singularities of his last period; and every now and then in passages quivers the romantic twilight of Schumann and Mendelssohn."

The first movement, Allegro con brio, in F major, 6-4, opens with three introductory chords (horns, trumpets, wood-wind), the upper voice of which, F, A-flat, F, presents a short theme that is an emblematic figure, or device, which recurs significantly throughout the movement. Although it is not one of the regular themes, it plays a dominating part, immediately as bass and later as an opposing voice in middle and upper position to the first theme, which is introduced by the violins in octaves, supported by violas, violoncellos, and trombone at the beginning of the third measure. The short introductory, now counter, theme rises as a bass, and produces thereby a strongly-marked cross-relation,— the A-flat of the bass against the preceding A-natural of the first theme. This deliberate violation of the rules has provoked much discussion, although the swing of the theme is in no way influenced by this cross-relation, or *Querstand.* Some find here the "keynote to some occult dramatic signification." Mr. William F. Apthorp has voiced this opinion with peculiar felicity: "It seems to me

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that it can only be explained on the supposition of some underlying dramatic principle in the movement, such as the bringing together of two opposing forces,— Light and Darkness, Good and Evil, or perhaps only Major and Minor,— for on purely musical grounds the thing has little sense or meaning. The first theme starts in passionately and joyously, in the exuberance of musical life; the counter-theme comes in darkly and forbiddingly, like Iago's

> "'. . . O, you are well-tun'd now!
> But I'll set down the pegs that make this music,
> As honest as I am.'"

The second chief-member of the body of the first theme is silent for four measures, while the first violins continue; but it again appears in the bass, A, C, A. Enharmonic modulation leads to A major, the tonality of the second theme. There is first a slight reminiscence of the "Venusberg" scene in "Tannhäuser,"—"Naht euch dem Strande!"; and Dr. Hugo Riemann goes so far as to say that Brahms may have thus paid a tribute to Wagner, who died in the period of the composition of this symphony.

The second theme is of a graceful character, but of compressed form, and is in strong contrast with the broad and sweeping first theme. The rhythm, 9-4, is complicated. The clarinet sings against a bassoon phrase over a double drone-bass or organ-point from the deeper strings, while the flute embellishes. This is repeated, and the strings bring a short phrase in antithesis. But, with the end of this section in 9-4 and with the return to 6-4 and the stormier mood, the oboe gives out the "device" (A, C, A).

The free fantasia, or middle section, is comparatively short,— nine pages of the score to fourteen occupied by the exposition. Both themes are developed, and the "device" is developed melodically by horn and oboe.

The recapitulatory section begins with a reannouncement of the "device" in full harmony (F, A-flat, F, in wood-wind, horns, trumpets, and strings), and the "device" is repeated by the trumpets, horns, trom-

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bones, bassoons; and it gives way to the announcement, as at the beginning of the movement, of theme and counter-theme together. The development is much like that in the first part. The second theme, in 9-4, is now in D major. The first theme is in F major at the beginning of the elaborate coda. After a struggle it triumphs over its old adversary, and, triumphant, dies away in pianissimo.

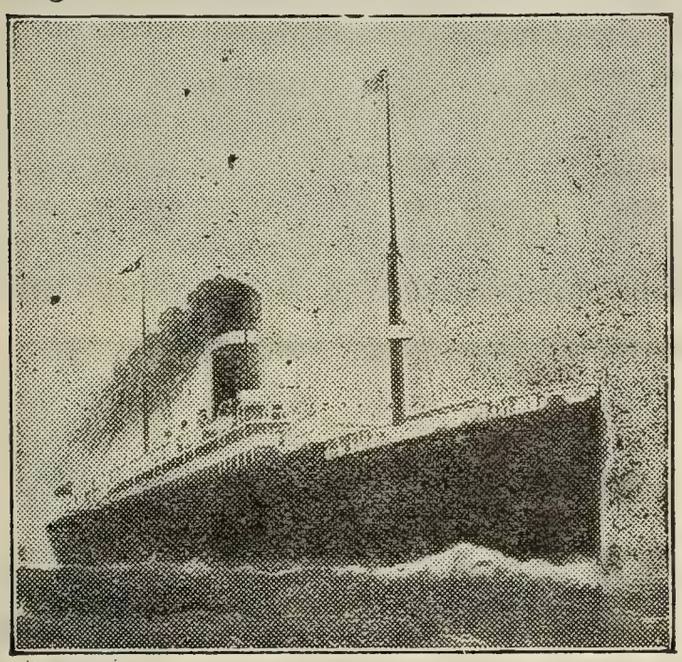
The second movement, Andante in C major, 4-4, opens with a hymn-like passage, which in the first three chords reminds one of the "Prayer" * in "Zampa." It is played in four-part harmony by clarinets and bassoons, re-enforced after two measures by horns and flutes in the lower register. Violas and violoncellos in four parts repeat the last measures of several phrases, as an echo. The theme developed in this manner is followed by a variation for the strings, wood-wind, and horns. The transition to the second theme consists of a figured and extended repetition of the first half-period. This second theme is sung first by clarinet and bassoon, then by oboe and horn, in octaves, while there is a subdued accompaniment in the strings. The strings lead in a supplemental passage, wood-wind instruments answer them, and then there is a phrase of six measures remarkable for its transitional harmonies. The first theme returns in new and elaborate variations. The remarkable harmonies reappear as an approach to the short coda, which is built on fragments of the first theme, in clarinets and bassoons, then in the brass, while rising arpeggios in oboe and flute lead to the close.

The third movement is a poco allegretto in C minor, 3-8, and is a romantic substitute for the traditional scherzo. It is scored for a small orchestra,— strings, wood-wind, and two horns. It is an example, seldom found, of a third movement in the minor of the dominant of the key of the symphony. And here is there more or less of a return to the restless spirit of the first movement. The chief theme, mezza voce, espressivo, is sung in the first twelve measures by the violoncellos, afterward by the violins with more of an accompaniment. Contrapuntal passages between violoncellos and first violins supply the antithesis. A repetition, with melody spread out in flute, oboe, and horn; and a modulation to A-flat major, brings in the second theme, which is given to the wood-wind in

* Not the "Prayer" for three voices, Act II., No. 1, but the opening measures of the chorus in A major, in the finale of the opera, "Ah, soyez nous propice, Sainte Alice," which is introduced (B-flat) in the overture.

strange harmonies to a syncopated accompaniment of the violoncellos. There is a repetition of this theme, which is modified. There is a flowing passage for the strings alone. Again the strange harmonies in the wind. There is a return to the first theme in C minor, which is sung by the horn, then by the oboe, and at last by the first violins and violoncellos. There is a short coda.

The Finale, allegro, in F minor, 2-2, opens with the statement of the first theme (sotto voce) by the strings and the bassoons. The exposition is simple, and the theme is then repeated in more elaborate form by flutes, clarinets, and bassoons. Trombones announce a solemn, fateful theme in A-flat major, given out pianissimo by strings and wind instruments in harmony. A strong transitional passage leads to another theme in C major, of a lighter and more jubilant nature, given out by violoncellos and horns, and later by the first violins and wood-wind, while there is a running contrapuntal bass (strings). The rhythm is complicated. The development leads to a climax, fortissimo, and after another intermediary passage a bold theme in syncopated rhythm enters. This is developed with suggestions of the first theme. The measures that follow are a combination of free fantasia and recapitulation. This combination begins with a reappearance of the chief theme in its original form, which is repeated in harmony and elaborated. There is a passage built on an organ-point and ornamented with allusions to the first theme, then a return of the solemn theme in trombones and other wind instruments. There is a brave attempt to re-establish the inexorable "device" (F, A-flat, F); but the major triumphs over the minor, and at the end the strings in tremolo bring the original



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first theme of the first movement, "the ghost" of this first theme, as Mr. Apthorp calls it, over sustained harmonies in the wind instruments.

The symphony is scored for 3 flutes, 2 oboes, 2 clarinets, 2 bassoons, double-bassoon, 4 horns, 2 trumpets, 3 trombones, kettle-drums, and strings.

THE EMPEROR'S MARCH . . . . . RICHARD WAGNER.

(Born at Leipsic, May 22, 1813; died at Venice, Feb. 13, 1883.)

This march was performed in public and under the direction of the composer, at a concert for the benefit of the König-Wilhelm, Berlin, on May 5, 1871. Wagner had conducted it at a private concert in Leipsic a short time before. Theodore Thomas brought it out in Boston on Dec. 1, 1871.

Wagner tells the story of the origin of this march in "What is German?" (A large portion of the article, which was published in the *Bayreuther Blätter* of February, 1878, was written probably as early as 1865.)

"We who, with the spirit of our great masters at heart, witnessed the physiognomic bearing of our death-defiant landsmen in the soldier's coat, we cordially rejoiced when listening to the 'Kutschkelied' and deeply were we affected by the 'Feste Burg' before the war and 'Nun danket Alle Gott' when it was over. To be sure, it was precisely we who found it hard to comprehend how the deadly courage of our patriots could whet itself on nothing better than the 'Wacht am Rhein'; a somewhat mawkish Liedertafel product, which the Frenchmen held for one of those Rhine-wine songs at which they earlier had made so merry. But no matter, they might scoff as they pleased, even their 'Allons enfants de la patrie' could not this time put down 'Lieb Vaterland, kannst ruhig sein' or stop their being soundly beaten. When our victorious troops were journeying home, I made private inquiries in Berlin as to whether, supposing one contemplated a grand solemnity for the slain in battle, I should be permitted to compose a piece of music for performance thereat, and to be dedicated to the sublime event. The answer was: Upon so joyful a return, one wished to make no special arrangements for painful impressions. Still, beneath the rose, I suggested another music-piece to accompany the

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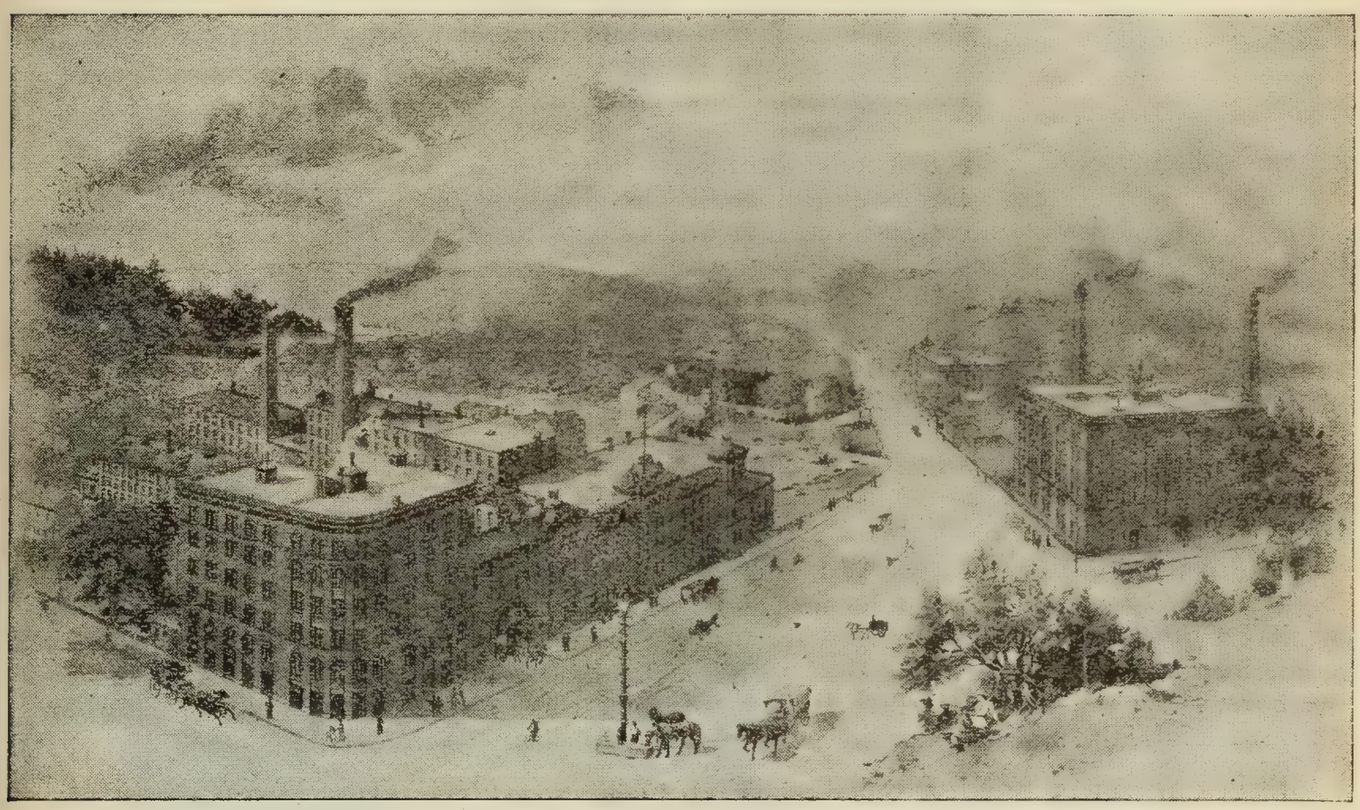

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entry of the troops, at the close of which, mayhap at the march past the victorious Monarch, the singing-corps, so well supported in the Prussian army, should join in with a national song. No! that would have necessitated serious alterations in arrangements settled long before, and I was counselled not to make the proposal. My Kaisermarsch I arranged for the concert-room; there may it fit as best it can! In any case, I ought not to have expected the 'German spirit,' new-risen on the field of battle, to trouble itself with the musical fancies of a presumably conceited opera-composer." (Richard Wagner's "Prose Works," translated by W. A. Ellis, IV. pp. 167, 168.)

The march is scored for piccolo, 2 flutes, 3 oboes, 3 clarinets, 4 horns, 3 bassoons, 3 trumpets, 3 trombones, bass tuba, a set of 3 kettle-drums, cymbals, military drum, big drum, and strings. At the return of the theme in the finale Wagner wrote a part for a chorus in unison: —

Heil dem Kaiser! König Wilhelm!
Aller Deutschen Hort und Freiheitswehr!
Höchste der Kronen,
wie ziert dein Haupt sie hehr!
Ruhmreich gewonnen
soll Frieden dir lohnen!
Der neuergrünten Eiche gleich,
erstand durch dich das deutsche Reich:
Heil seinen Ahnen,
seinen Fahnen,
die dich führten, die wir trugen,
als mit dir wir Frankreich schlugen!
Feind zum Trutz,
Freund zum Schutz,
allem Volk das deutsche Reich zu Heil und Nutz!

which has been Englished by Mr. Apthorp as follows: —

Hail to the Emperor! King William! The treasure and liberty-guardian of all Germans! How brightly does the loftiest of crowns adorn thy head! Gloriously won peace shall be thy reward! Like to the freshly greening oak-tree, did the German Empire come into being through thee: Hail to its forbears, to its banners, who led thee, which we bore, when we, with thee, struck down France! A terror to our enemies, a guardian to our friends, the German Empire is safety and prosperity to the whole people!

This chorus is hardly ever sung, for the march is complete without it. It was not Wagner's intention to have a chorus on the stage: he wished the singers to be distributed among the audience.

The first theme of the march is proclaimed by the full orchestra. Then follows a passage of "grand orchestral noise." There is a repetition of the second phrase of the theme amid the din, and after a hold the second theme enters. Four measures of this theme are occupied with a sort of

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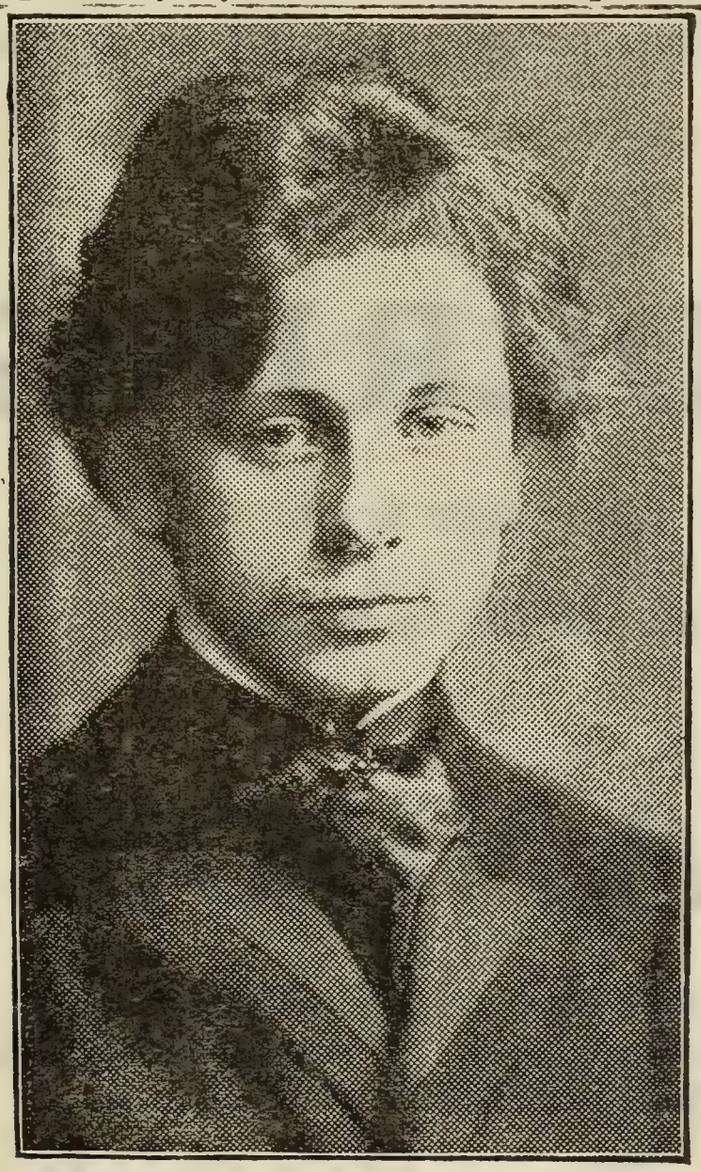
"bell-tolling" of brass instruments and kettle-drums. A melody given to the wood-wind leads to the first phrase of "Ein' feste Burg," sung in full harmony and fortissimo by all the wind instruments. The working-out section is full of the storm and shock of battle. The brass at last shouts the choral, for the victory is won. A fanfare leads to the final return of the theme.

* * *

The Emperor William paid the scantiest attention to this tribute of Wagner, and the critics wrangled over the march. Jensen, the composer of songs, wrote that the Huldigungsmarsch, "tender and full of devotion, looks ever inward, while the Kaisermarsch presses with imposing force ever outward, like the magnetic mountain which draws everything in its range to itself."

When the march was played at Mannheim, Pohl prepared this table of contents: "Encased in a coat of mail, prepared for battle, the Emperor marches past with his renowned generals; the people crowd about him enthusiastically, the swords glitter; 'A stronghold sure is our Lord' (Luther's Choral) is the battle-cry, which rises above all the din of battle; and in the folk-song, 'Hail, hail the Kaiser,' the song of triumph reaches its climax. This is genuine German music."

On the other hand, a Munich colleague characterized the march as "a piece of such barbaric rudeness, such impotence in invention, such shameless impudence in the use of all conceivable noises, that its name appears to us a blasphemy, its performance before a civilized public a coarse insult." And Heinrich Dorn, the teacher of Schumann, did not hesitate to describe the "barbaric vulgarity" of the march as "an insult against the august majesty of the German Emperor."



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Schumann . . . . . Symphony No. 2, in C major, Op. 61

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Allegro ma non troppo (C major).
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(Born at La Côte Saint-André, Dec. 11, 1803; died at Paris, March 9, 1869.)

Some time after his arrival at Paris in 1821, Berlioz became acquainted with a young man named Humbert Ferrand, and loved him his life long. Ferrand was a zealous Catholic, who believed in legitimate monarchy. Berlioz was sceptical, a passionate admirer of the first Napoleon, liberal in politics as well as literature, a sworn foe to the Bourbons. But the two young men were one in their enthusiasm for art and their disdain of the commonplace.

Ferrand had just written a "grand heroic scene with chorus," inspired by the Greek revolution. Berlioz set music to it; and Berlioz was eager to write an opera entitled "Les Francs-Juges," with a text which had more or less to do with the "Vehm-gericht," a text versified by his dear friend Ferrand.

The Vehmic, or Fehmic, or Femic, Tribunal was a strange, irregular, and fear-compelling institution, peculiar to Germany, which flourished especially in Westphalia from 1150 to 1568. Civil cases were tried before it openly, but crimes such as heresy, witchcraft, and murder were tried at night and with blood-curdling rites. Each member was sworn to conceal the proceedings "from wife and child, father and mother, sister and brother, fire and wind, from all that the sun shines on and the rain wets, and from every being between heaven and earth." The symbols of authority were a coil of ropes and a naked sword. For an account of the probable origin, the duties, the power, and the ending of this tribunal, see Sir Francis Palgrave's "Rise and Progress of the English Commonwealth"; Sir Walter Scott's "Anne of Geierstein," chapter xx. and notes; and the article in volume nine of the Encyclopædia Britannica, in which German writers on the "Vehm-gericht" are cited.

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The first mention by Berlioz of this opera was in the spring of 1828, when he was working furiously. On May 26, 1828, he gave a concert in the hall of the Paris Conservatory. The programme was made up of the overture "Waverly,"* composed in 1827 or 1828; the overture to "Les Francs-Juges" and an air and trio with chorus, "Mélodie Pastorale," from the same opera; the "Scène Grecque," referred to above and composed in 1825 or 1826.

On the original programme was "La Mort d'Orphée," written in competition for the *prix de Rome* in 1827, which, on account of its difficulty, was thrown out by the judges, Cherubini, Paër, Lesueur, Berton, Boieldieu, Catel. Berlioz intended that this sub-title should be added: "Piece declared unplayable by the Academy of Fine Arts of the Institute and performed on the . . . of May, 1828." Alexis Dupont, who was to have sung it, was hoarse, and the "Resurrexit" from the "Messe Solennelle" (tried in 1824 at Saint Roch; revised and performed at Saint Roch, 1825; again revised and performed at Saint-Eustache in 1827) was substituted. The "Marche Religieuse des Mages," composed in 1828, was also performed. The solo singers were Gilbert Duprez, later one of the most distinguished tenors of the nineteenth century (his voice at that time was weak and sweet); Louise Marie Caroline Lebrun (1807–65), a second prize of the Conservatory; and Pierre Ferdinand Prévôt (1800–79), a first prize of the Conservatory and a member of the Opéra from 1824 to 1857. Bloc, of the Nouveautés, conducted.

We are concerned now only with the performance of the excerpts from "Les Francs-Juges." Berlioz wrote to Ferrand an account of the concert.

"The second part began with the overture to 'Les Francs-Juges.' I must tell you what happened at the first rehearsal of this piece. Scarcely had the orchestra heard that fright-inspiring solo of trombone and ophi-

*The overture "Waverly" was played in Boston on Dec. 13, 1851, at a concert of the Musical Fund Society. The music was procured for the society by Jonas Chickering.

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cleide, which goes with your words for Olmerick in the third act, when a violinist stopped and exclaimed: 'Ah! ah! the rainbow is your violin bow, the winds play the organ, and Time beats the measure.' Thereupon the orchestra hailed with applause an idea which it had not even understood; it stopped playing to applaud. The day of the concert this introduction produced a stupefying and terrible effect, hard to describe. I was near the drummer. He grasped one of my arms with all his might, and he could not help exclaiming convulsively at intervals, 'Superb! My dear man, it is sublime! It is frightful! It is enough to frighten one out of his senses!' With my other hand I was pulling madly a lock of my hair. I came near screaming, forgetting it was my work. 'How monstrous, colossal, horrible it is!' . . . A member of the Opéra said the night of the rehearsal that this effect in the overture was the most extraordinary thing he had heard in his life. 'Oh! after Beethoven, you mean,' said another. 'After nothing,' he answered. 'I defy any one to find a more terrible idea than that.'"

Berlioz was praised by musicians and critics. "Fétis himself . . . announced my beginning of a career as a true event." "But was this rumor," Berlioz asks in his memoirs, "enough to attract the attention of Miss Smithson in the intoxication of her triumphs?"

The other excerpts from "Les Francs-Juges" were "Invocation to Sleep" (Duprez); and the "Mélodie Pastorale," which was ruined in performance by the inadequateness of the soprano and the bass of the trio, and the neglect of the chorus to enter.

Berlioz kept hurrying Ferrand for the rest of his libretto. On April 9, 1829, there was a copy of the poem ready for the jury of the Opéra. Berlioz was sure of success: "It is superb; there are sublime things in it. What a poet you are! The finale of the gypsies (Act I.) is a masterpiece; I do not believe that such an original and well-written libretto has ever been presented to the jury."

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The jury refused this libretto. Only the gypsy scene had pleased all the members. The libretto as a whole was "long and obscure."

Then Berlioz dreamed of a performance of Conrad's air in concert. Nothing came of it. In 1830 Haizinger,* tenor of a German opera company then visiting Paris, asked Berlioz if there was a part that fitted his voice in the opera; and he spoke of a translation of the libretto, and that he should study the music at Carlsruhe, and bring out the opera there on the night of his benefit. Berlioz was delighted. "I must finish the music, and in a few months I shall go to Carlsruhe."

He did not go to Carlsruhe. As *prix de Rome* he went to Rome.

In 1833 he was still working on the opera, which, he wrote Ferrand, was always on his table. In 1836 he was rewriting portions of the score, and debating whether it would not be better if an air written for tenor should not be sung by Cornélie Falcon.†

In a letter dated Sept. 20, 1838, Berlioz named scenes from "Les Francs-Juges" that he had burned with other works, and later in his Memoirs he said: "My score was condemned to an obscurity from which it never emerged. Only the overture has seen the light. I have used here and there the best ideas of this opera and developed them in later compositions; the rest of it will probably meet the same fate or be burned."

*
* *

Now between 1831 and 1835, probably in 1833, Berlioz and Ferrand

* Anton Haizinger, celebrated operatic tenor, born at Wilfersdorf, 1796, died at Vienna in 1869. A teacher at Vienna, he studied under Salieri, sang at the Theater an der Wien, and was afterward engaged for his life at Carlsruhe. He sang as "guest" at London as well as at Paris. Chorley saw him in "Fidelio" with Schröder-Devrient at London in 1831: "The tenor who played with her, Herr Haitzinger (*sic*), a man of great German reputation, was a meritorious musician, with an ungainly presence and a disagreeable, throaty voice — an actor whose strenuousness in representing the hunger of the imprisoned captive in the dungeon trenched closely on burlesque. How he patted his stomach, I well remember."

† The ill-starred Marie Cornélie Falcon (1814–97), who created the part of Valentine in "Les Huguenots," was the great dramatic soprano of the Opéra. She made her début there in 1831, after taking the highest prizes in the Conservatory. She suddenly lost her voice toward the end of 1837, when she was only twenty-three years old. Her story, at which Chorley hints in his memorable description of her ("Music and Manners in France and Germany," London, 1844, vol. i. pp. 188, 189), is, perhaps, the saddest in the history of opera. Her name is still given by the French to dramatic sopranos: thus Rose Caron is "a Falcon."

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tried to turn "Les Francs-Juges" into an opera in one act. They still thought of the Opéra. The manuscript libretto of this arrangement — "Le Cri de guerre du Brisgaw," "intermède en une acte" — is in the National Library, Paris. The singers were to be Adolphe Nourrit, the famous tenor (1802–39), Lenor; Dabadie (1797–1853), for whom Rossini wrote the part of William Tell, Conrad; Dupont, the Woodlander; Julie Aimée Dorus-Gras, born Vansteenkiste (1805–96), the Gypsy; Constance Jawureck (1803–58), Nise; Mme. Mori, Mery; Prosper Dérevis (1808–80) and Eugène Massol (1802–87), gypsies.

Gypsies and shepherds meet in a wild ravine. There is inevitably a chorus, and there is dancing. A stranger, named now Lenor and then Obald, like Hood's Usher, sits remote from all, a melancholy man. Nise and a young gypsy question him. The "Pastoral Melody" is sung by trio and chorus. Obald at last speaks. He tells how Olmerick, King of Brisgaw, murdered his brother Venceslas to gain the throne; the murdered left a son loved by Amélie; the tyrant has carried off the girl and exiled his nephew. "You know all, the son of Venceslas, 'tis I! Fury and Vengeance!" The chorus falls to dancing. Obald sings the "Invocation to Sleep." Conrad, dressed as a Fehmic Judge,* enters at midnight, and tells his friend Obald that he has been chosen among all the Judges to stab Olmerick and annihilate "the odious tribunal of the Fehmic Judges." They sing a duet, "Noble Friendship." Peasants and gypsies enter, and sing for a finale: "To arms! O Lenor, guide our footsteps. People, warriors, our swords thirst for the fight."

The four pieces of music in orchestral score that accompany this libretto are without reference to this "Cri de guerre du Brisgaw": they are from the original version of "Les Francs-Juges," in which the tenor hero was named Arnold. The name was no doubt changed after the

* According to Scott the "Free Fehmic Judges" were "muffled in black cloaks, like mourners at a funeral, or the Black Friars of Saint Francis's Order, wearing their cowls drawn over their heads so as to conceal their features."

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performance of "William Tell" (1829). The directions give some hints as to the character of the original libretto. A drawbridge is lowered, and the chorus trembles at the approach of Olmerick with Christiern. The chorus sings of the tyrant "loved by heaven," but "with an accent of shame and fear, as if their mouths refused to utter a wish that is so far from their hearts." There is a duet for the tyrant (bass) and Christiern (tenor),— a violent piece, loved by the Berlioz of 1828 because it was "dictated by the flames of hell," to use his own language. He found it "terribly frightful," and that "women would scream" when they heard it. There is a "ferocious" chorus, sung by the Fehmic Judges, "in a line facing the public and near the footlights." Here, as in the hair-raising duet, the three trombones are apart from the orchestra, and the drums are covered with thick cloth. Then there is this note of Berlioz: "No. 3, song of the murderer of Olmerick, who is hidden with his young son in the Black Forest, on a cold winter's night; the song is accompanied by moans of the north wind, and is often interrupted by the child's wail: 'Father, I am cold.' The father will always answer this complaint by reciting the *De Profundis*. Death of the two; arrival of monks who carry off the bodies; finale, chorus of folk, finishing in major with an explosion and the themes of the coda of the overture."

***

We have seen how fond Berlioz was of this work. He wrote in 1829; "Nothing, I swear to you, nothing is so 'terribly frightful' as my overture to 'Les Francs-Juges.' . . . It is a hymn to despair, but the most despairing despair that one can imagine, horrible and tender. Habeneck, who conducted my immense orchestra, is frightened to death by it. They have never seen anything so difficult; but it also appears that they do not find it bad, because they fell upon me after the end, not only with furious applause, but with cries almost as terrifying as those of my orchestra. O

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Ferrand, Ferrand, why are you not here? . . . I have made a big drum solo pianissimo in 'Les Francs-Juges.' *Intonuere cavae gemitumque dededere cavernae.* Yes, it is frightful! All that my heart holds of rage and tenderness is in this overture. O Ferrand!"

And yet it is a curious fact that this overture was not one of the composer's parade-pieces in his concerts given in Germany, Austria, and Russia.

***

The overture is scored for 2 flutes (both interchangeable with piccolos), 2 oboes, 2 clarinets, ophicleides, 2 bassoons, double-bassoon, 4 horns, 3 trumpets, 3 trombones, 2 kettle-drums, big drum, cymbals, "at least 15 first violins, 15 second violins, 10 violas, 12 violoncellos, 9 double-basses."

The overture begins adagio sostenuto, F minor, 2-2. After the introductory theme (violins), the famous passage in D-flat major for brass and bassoons is introduced. The second part of the overture, allegro assai, 2-2, begins in F minor with a passionate first theme. The second theme, in A-flat for violins, is in strong contrast. Some writer many years ago asserted that this theme is what is called in Germany *eine Mordgeschichte*, and that it resembles closely a German melody, "Heinrich schlief bei seiner neu Vermählten."* There enters a striking ascending passage in half notes for the bassoon, against the first theme in the strings and the second theme in the wood-wind. Then soon follow singular pages, with this introductory note: "Flutes and clarinets should be gently melancholy, while the strings, rude and savage, should not cover the flutes." And there is a shuddering, long-continued tremolo of violas (later with 'cellos) pianissimo. Flute and oboes sustain chords against a persistently broken accompaniment of strings. Pianissimo blows on the big drum. There is

*It is not at all probable that Berlioz knew this German tune when he wrote the overture. Adolphe Jullien says the phrase was taken from the second of the quintets for flute and strings written by Berlioz at his home before he went to Paris; that the theme had pleased his father, who was a severe critic of anything done by his son.

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a return of the second theme in E-flat. A long crescendo is begun by the 'cellos, leads to a return of the second theme in F major. The ascending passage, at first given to bassoons, comes back with tremendous force (brass, wood-wind, first violins, 'cellos, and double-basses), with running counterpoint in second violins and violas."

This overture, dedicated "To my friend Girard," * was played at a concert of the Philharmonic Society of New York as early as March 7, 1846. The first performance in Boston was on Feb. 14, 1866, at a concert of the Orchestral Union under Mr. Zerrahn.

***

There were learned analyses of this overture written in Germany fifty years or so ago. One analyst saw "the defendant led with bandaged eyes before the judges in a gloomy place at midnight to hear the terrible sentence. The criminal does not breathe; the bandage is removed; he trembles,— a psychological passage, the truth of which no one can judge who has not observed a culprit before a tribunal or placed himself in a like position." (This reminds one of Artemus Ward's remark to the audience in a lecture at Egyptian Hall in London: "Those of you who have been in Newgate —") "He prays for mercy. The chorus thunders 'No!' At last, affrighted and exhausted, he succumbs."

CONCERTO IN A MINOR, FOR VIOLIN . . JOHANN SEBASTIAN BACH.

(Born at Eisenach, March 21, 1685; died at Leipsic, July 28, 1750.)

This concerto was written probably during Bach's stay at Cöthen (1717–23), whither he was called from Weimar to be chapel-master to Prince Leopold, of Anhalt-Cöthen. The prince was then nearly twenty-four years old, an amiable young man, who played the violin, the viol da

* Was this Narciss Girard (1797–1860), violinist, teacher at the Conservatory, conductor at the Opéra-Comique, Opera, and of the Conservatory Concerts?

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gamba, and the harpsichord. He had an agreeable bass voice, and of him Bach said: "He loved music, he was well acquainted with it, he understood it."

Bach was interested in the violin before he dwelt in Cöthen. He began to study it with his father, Johann Ambrosius, who died in 1695; and in 1703, as court musician in the private orchestra of Prince Johann Ernst, brother of the reigning Duke of Weimar, he was for some months first violinist, until he went to Arnstadt, to be organist of the new church. During his stay at Weimar (1708–17), if Forkel is to be believed, Bach arranged for the harpsichord sixteen of Vivaldi's violin concertos, for the organ, four violin concertos of the same master; and Bach's concerto in A minor for four harpsichords is an arrangement of Vivaldi's concerto in B minor for four solo violins. For the concertos of Italian composers were then the best, and it was the fashion to transcribe them for keyed instruments. Walther transcribed concertos by Albinoni, Manzia, Gentili, Torelli, Taglietti, Gregori; and Bach took themes and sometimes borrowed more extensively from Legrenzi and Albinoni, as well as from Vivaldi.*

Up to the middle of the seventeenth century, music for the solo violin

* Antonio Vivaldi, violinist, composer, surnamed "The Red Priest," was born at Venice in the latter half of the seventeenth century. The son of a violinist of St. Mark's Church, he was for some years chapel-master to the Landgraf Philipp of Hesse-Darmstadt. In 1713 he returned to Venice; he was made director of the "Conservatorio della Pietà," and he died in 1743. He was so devout that a rosary was in his hand except when he was writing operas. It is true he wrote at least thirty-one of such worldly works. Yet once, obsessed by a musical idea, he left the altar, went to the sacristy to note the theme, then returned to finish the mass; for this he was haled before the Inquisition, adjudged a little flighty, and prohibited from celebrating the mass. He published twelve trios, eighteen violin sonatas, "Estro Poetico" (twelve concertos for four violins, two violas, 'cello, and organ-bass), and sixty-odd concertos of various sorts. Among his pieces is one in which he attempted to paint in tones the colors of the rainbow. Tommaso Albinoni, of Venice (1674–1745), fecund writer of operas and pieces for instruments. Luigi de Manzia was in service at Düsselfdorf about 1650. Giorgio Gentili, first violin of the ducal chapel of Venice was born in that city about 1668. Giuseppe Torelli, called the founder of the "concerto grosso," born at Verona, was appointed violinist of the St. Petronius Church at Bologna in 1685, and in 1703 concert-master of the Markgraf at Ansbach, where he died in 1708. Giulo Taglietti, born at Brescia about 1660, was master of the College of Saint Anthony. Giov. Lorenzo Gregori, violinist and composer of the seventeenth century, in the service of the Republic of Lucca. Giovanni Legrenzi, born about 1625 at Clusone, died at Venice in 1690, organist at Bergamo, then director of the "Conservatorio dei Mendicanti" and chapel-master of St. Mark's at Venice. He wrote much church and instrumental music and seventeen operas, and enlarged and varied the orchestration of accompaniment more than any man of his period.

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was almost wholly composed of dance tunes, as courantes, gaillardes, pavanes, etc. These pieces were called indifferently by the name of "simfonia," "capricio," "fantasia," "toccata," "canzone," "ricercare." The first five names were applied especially to instrumental pieces; the two last were given to pieces written for voices or instruments, sometimes to pieces written for both. "Ricercare" soon disappeared; then "canzone" also vanished. "Toccata" was soon applied only to pieces for keyed instruments; and toward the second half of the sixteenth century "simfonia" designated an instrumental ritornello or an overture. Toward 1650 the word "sonata" took the special meaning of an instrumental piece accompanied by the organ or harpsichord, or even other instruments. Brossard (1660–1730) thus defined the "chamber sonata": "Chamber sonatas are properly suites of several little pieces to which one can dance; these pieces are in the same key; this kind of sonata begins as a rule with a prelude or little sonata which serves as an introduction to the other pieces; then come the allemande, the pavane, the courante, and other dances, or serious airs; then follow jigs, passacaglias, gavottes, menuets, chaconnes, and other gay airs; these are all of the same tonality or mode, and played in sequence they form the 'sonata da camera.'" Furthermore, the sonata absorbed the rights of the "capricio" and the "fantasia."

Composers gradually gave to instruments the expressive, emotional melody that had hitherto been given to drama or cantata. These pieces of a higher melodic character appeared at first to be suited to the dignity of church service. The bass was written for the organ; and these pieces, played in church, were called by the name of "musica di chiesa," as contrasted with "musica di camera," which was still composed chiefly of dance tunes. The distinction was not long observed; and, at the time when Brossard wrote, the Italians confounded the two kinds, enriched chamber music by the use of formulas supposed to be peculiar to the

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church, and also introduced into sacred music the rhythm of the dance and the passion of the play-house.

Toward 1660 the cornets — obsolete wind-instruments of wood or ivory, straight or curved, which, according to Artusi (1600), imitated closely the human voice — and trombones gave way in Italian orchestras to violins. The string quartet began to take its rightful place. Legrenzi, Vitali, Mazzonini, were helpful in establishing this change; but chamber music owed still more to Giovanni Bassani, born in 1657 at Padua, violinist, chapel-master at Bologna and Ferrara, at which last-named place he died in 1716. Michelletti published his "Simfonie et Concerti a Quatro" and in 1698 his "Concerti Musicali." Torelli, however, was the first to establish the form of the violin solo of the grand style, and he opened the way to Arcangelo Corelli (1653–1713), the pupil of Bassani, and the father of modern violinists and composers for the violin.

(There is dispute concerning certain details in the history of the development of chamber music. I have followed Lavoix, the younger, in his "Histoire de l'Instrumentation" (Paris, 1878), a work that cannot be too highly praised; and in some instances I have used his very language.)

***

Of these concertos by Bach, his biographer, Spitta, wrote: "According to rule, a tutti subject and a solo subject were placed side by side, and the solo instrument and the tutti instruments vied with each other in producing the greatest amount of material from their respective subjects. The principal key and those nearest to it were the fields on which these contests were alternately displayed; when the disputants returned to their original position, the combat was over. According to the quality of tone of the contrasting instruments, the one theme was heavy and firm, and the other light and pliable. But there were also

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cases in which one chief subject was considered sufficient. Then it was given out by the tutti and taken up and worked out by the solo instrument. When strictly carried out, this plan gave the work a rather poor effect; but, when the composer possessed the power of inventing and devising episodes, he might take a phrase of the tutti subject, and, by making new matter out of it for the solo instrument, give the form a particular charm. The feeling of dramatic contrast between two individualities was, however, much weakened by this method: the form more strictly belonged to the realm of pure music. But it was just this which chiefly interested Bach,—the purely musical duality, its contrasts, its combinative fertility, and the impulse given to episodic development by its antagonisms. . . . Thus it happens, too, in his concertos, that the tutti passage comprises all the material for the solo subjects. The effectiveness of this departure from the rule of formation depends on the way in which the instruments are treated. This is especially the case with the violin concertos. Here, where the solo violin is set against the string-band completed by the harpsichord, the contrast of the two bodies of sound is, of course, natural and obvious. The class of work had a great interest for Bach, as will be easily understood, after his thorough study of the structure of Vivaldi's concertos. We possess three concertos in their original shape, and three only in a later remodelled form for clavier with instrumental accompaniment. Out of

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the three original ones two have been treated in the same way. These rearrangements were made in Leipsic, to judge from the nature of the autographs. We have no direct evidence that the originals are of the Cöthen time, but we conclude this to be the case from a series of other instrumental concertos, to which these, with their far simpler construction, form the natural stepping-stones. It is also probable from the official post held by Bach at Cöthen. . . . The middle movement of the A minor concerto has, what is seldom found with such definiteness in the adagios, a heavy tutti subject contrasted with a light figure for the solo instrument; the organism is built on the interchange of these, without becoming a strict violin cantilena."

***

This Concerto in A minor, according to Bach's own description, is a "Concerto a violino certato, due violini, una viola, obligati, e basso continuo."* The parts are in the Royal Library of Berlin. The concerto begins in A minor, 2-4, without indication of pace, and is in the conventional form of the period. The solo violin frankly begins with the accompaniment. The second movement is an Andante, C major, 4-4, in which the solo violin with its embroidery has more of the virtuoso character. The third and last movement is an Allegro assai, A minor, 9-8. Bach also arranged this concerto for harpsichord and strings, and the tonality is G minor.

When Felix Berber† played this concerto at the Gewandhaus, Nov. 6, 1902, Dr. Heuss, the critic of the *Signale* wrote: "That the managers of the Gewandhaus have not yet decided to use the aid of the harpsichord in

* "Continuo," or "basso continuo," or "basso continuato," was a name given to the figured instrumental bass voice, which was introduced in Italy shortly before 1600. From this figured bass the modern accompaniment was gradually developed.—*Hugo Riemann.*

† Felix Berber, born at Jena, March 11, 1871, studied at the conservatories of Dresden and Leipsic. He was in London in 1889, concert-master at Magdeburg (1891–96), and in 1898 he was appointed concert-master of the Gewandhaus Orchestra, Leipsic.

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ENTR'ACTE.

THE CLERICALISM OF MENDELSSOHN.

[Vernon Blackburn, in the *Pall Mall Gazette* of Sept. 12, 1902.]

Religion and music have for all known generations been associated together. It has always been held (for reasons that are innately human rather than strictly logical) that worship should be gathered up with song. The reasons thereof lie right back at the distant causes of things; but the result is there, undeniable, and fixed. Under the circumstances, it is scarcely curious that religion's impounded slave, music, does not take very many liberties when within the command of its master. Look abroad at the world of religious music. Initiative among composers is here practically forbidden. Certain methods, even certain harmonies, a certain deliberately fixed phraseology, and a manner — religiously speaking, a "bel air" — are in this connection rigorously expected.

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Every art has its clericalism; but the clericalism of music is peculiarly, almost humorously, eccentric. It is so straitly confined within bonds, so full of the spirit of convention, so quietly assertive, that nearly every composer more or less bows the knee to its fatal claims. Not quite every composer is so constrained; but the exceptions are few enough. Wagner, indeed, throughout his "Parsifal," made the attempt to create a new sort of musical clericalism; and he succeeded up to a certain point, but even he, by some dramatic accident, had to fall back upon a clerical "Amen" for one of his most memorable phrases.

The composer who made chiefly (in the beginning of things) for the success of clericalism was undoubtedly Handel. He established a formalism and a method from which Church composers have found it quite impossible to break away. His commanding genius was such that disciples were only too glad to imitate their master. "Is not his word like a fire?" — that is the quotation that applies most surely to Handel. But that is neither here nor there. Handel did, as a matter of fact, found that school of clericalism which paved the way for Mendelssohn's extreme popularity, and which gave to England a new thrill — a country thrill, a tea-time thrill of summer afternoons, a thrill of wild flowers mixed with sentiment.

Even so, modern religious music has come about. Men grieved in a somewhat portentous manner when Mendelssohn paid the last dues of mortality. They understood dimly that he had popularized their thought: they felt that he had expressed their Sunday-afternoon feeling, that he had, in the excellent phrase, "done his work nobly." "Silk dresses and superfine bonnets," as that cynical George Eliot has it, "had to mourn their lot of retirement." Mendelssohn, in a word, was the embodiment of musical clericalism; he turned the modern cathedral into a working entity; and his seed has indeed taken root and flourished.

Mendelssohn, in a word, gave a sort of Royal sanction to clericalism in

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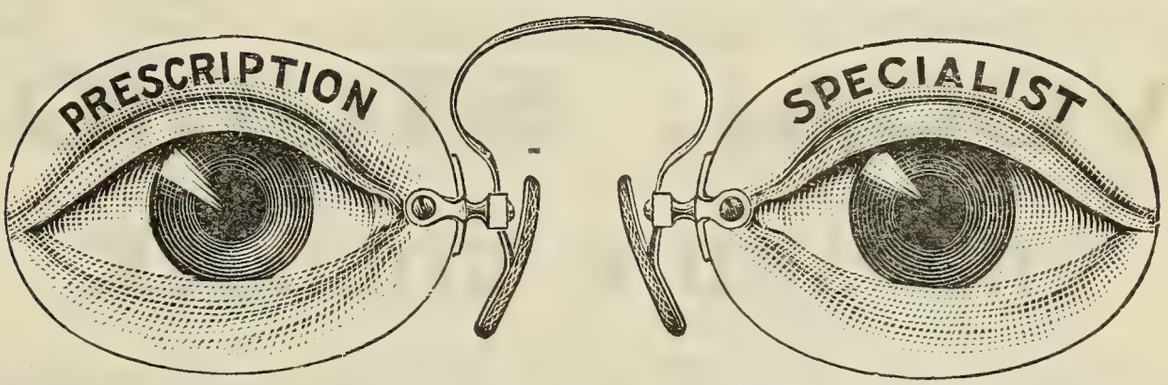
music. Many men have actually stopped short with the end of his career. There is nothing left for them, nothing novel, nothing worthy of the higher provinces of musical art. And all this because he was the supreme master of the Clerical in Music of his day.

Who shall deny Mendelssohn praise? There was one composer, one genius of almost unfathomable gifts, whom Mendelssohn worshipped unto idolatry, and that was John Sebastian Bach. But was Bach, in the sense which the word has been used in "these discussions," strictly clerical? We trow not. It happened that Bach was working along clerical lines; it happened that his art was associated with religion, so far as the verbal inspiration of his music was concerned. But his art was as free as the winds, as liberal as the seasons, as open as the gates of liberty in thought, as sweet as the youngest rose of the late spring. Bach took clericalism for his subject; but emphatically he stood outside his subject. We began by saying that religion does not impound music save as a slave. Bach thought that religious thought was the master of his music. We perceive that the chapter, as thus stated, must be read backwards. And in that backward reading we come again to the point from which we started, that the religious music of to-day is practically a slave of convention.

It is a pity that it should be so; for, indeed, there is much to admire and to enjoy in the form of religious music which has become so conventional among us. The fact is that association goes too far with all of our thoughts. No doubt in ancient Egypt — that veritable sphinx and teaser of thought — the hierophantic music was based on such conventional lines as made hearers cross the breast and bow obeisance whenever the familiar phrases accosted the ear. So is it with us to-day. New thinkers break the bonds and conquer fresh provinces, but convention lasts for ever; and of every form of convention the clerical is the most perdurable.

FRANK MÜLLER



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Such researches are harmless diversions.

We do know that in the fifteenth and sixteenth centuries in Spain an "auto" or religious drama entitled "Ateista Fulminado" was acted in churches and monasteries. The chief character was a dissipated, vicious, atheistical fellow, who received exemplary punishment at the foot of an altar. A Portuguese Jesuit wrote a book on this tradition, and gave to the hero adventures analogous to those in the life of Don Juan. There was also a tradition that a certain Don Juan ran off with the daughter of the Commander Ulloa, whom he slew. Don Juan in pursuit of another victim went to the monastery of St. Francis at Seville, where they had raised a marble tomb to the commander, and there the rake was surprised and slain. The monks hid the corpse, and spread the report that the impious knight had insulted and profaned the tomb of his victim, and the vengeance of heaven had removed the body to the infernal regions.

On these traditions Tirso de Molina may have founded his celebrated play, which in turn has been the source of so many dramas, operas, pantomimes, ballets, poems, pictures, tales.

Here we are concerned only with Don Juan in music. They that wish to read about the origin of the legend and "El Burlado" may consult Magnabal's "Don Juan et la Critique Espagnole" (Paris, 1893); the pages in Jahn's "Mozart" (1st ed. 4th vol.); "Molière, Musicien," by Castil-Blaze, Vol. I. (Paris, 1852); Barthel's preface to Lenau's "Don Juan"

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(Reclam edition); Rudolf von Freisauff's "Mozart's Don Juan" (Salzburg, 1887).

August Rauber has written a book, "Die Don Juan Sage im Lichte biologischer Forschung," with diagrams (Leipsic, 1899).

A remarkable study is that by Armand Hayem, "Le Don Juanisme" (Paris, 1886). It should be read in connection with Barbey d'Aurevilly's "Du Dandysme et de Georges Brummell."

***

In Tirso de Molina's comedy these women figure: the Duchess Isabella; Thisbe, a fisher maiden; Donna Anna de Ulloa; Aminta, a village maiden who was on the point of marrying a peasant. Don Juan invites the statue of Donna Anna to supper. The statue accepts, calls, and drags him down to hell.

This comedy was translated into Italian by Onofrio Gilberti. It was then entitled "Il Convitato di Pietra," and performed at Naples in 1652. There were other Italian versions in that year. A play founded at least on Gilberti's version was played in Italian at Paris in 1657. Dorimon's French version of the old comedy, "Le Festin de Pierre," was played at Lyons in 1658, and de Villiers's *tragi-comédie* at Paris in 1659.

The opera librettists first began with these old comedies. And here is a list that is no doubt imperfect: —

"Le Festin de Pierre," vaudeville by Le Tellier at the Foire Saint-Germain, 1713. The final ballet in the infernal regions made such a scandal that the piece was suppressed, but it was afterwards revived.

"Don Giovanni," ballet by Gluck (Vienna, 1761). The characters were Don Giovanni, his servant, Donna Anna, and her father, and the guests at the feast.

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"Il Convitato di Pietra," by Righini (Vienna, 1777). In this opera the fisher maiden was introduced.

"Il Convitato di Pietra," by Calegari (Venice, 1777).

"Il Convitato di Pietra," by Tritto (Naples, 1783).

"Don Giovanni," by Albertini (Venice, 1784).

"Don Giovanni Tenorio," by Gazzaniga (Venice, 1787). Goethe saw it at Rome, and described the sensation it made. "It was not possible to live without going to see Don Giovanni roast in flames and to follow the soul of the Commander in its flight toward heaven."

"Il Convito di Pietra," by Gardi (Venice, 1787).

"Don Giovanni," by Mozart (Prague, Oct. 29, 1787).

"Don Giovanni," by Fabrizi (Fano, 1788).

"Nuovo Convitato di Pietra," by Gardi (Bologna, 1791).

"Il Dissolto Punito," by Raimondi (Rome, about 1818).

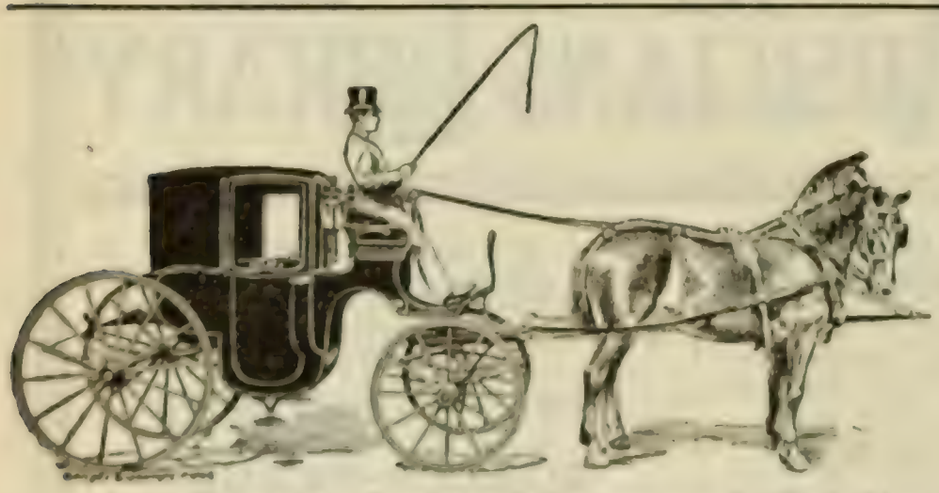
"Don Giovanni Tenorio," by Don Ramon Carnicer (Barcelona, 1822).

"Il Convitato di Pietra," by Pacini (Viareggio, 1832).

"Don Juan de Fantaisie," one-act operetta by Fr. Et. Barbier (Paris, 1866).

"The Stone-guest" ("Kamennoï Góst"), left unfinished by Dargomyszki, orchestrated by Rimsky-Korsakoff, and produced with a prelude by Cesar Cui at St. Petersburg in 1872. The libretto is a poem by Pouchkine. The opera is chiefly heightened declamation with orchestral accompaniment. There is no chorus. There are only two songs. The composer, a sick man during the time of composition, strove only after dramatic effect, for he thought that in opera the music should accent only the situation and the dialogue. The commander is characterized by a phrase of five whole tones that mount and descend diatonically. The opera does not last two hours.

"Il Convitato di Pietra," by Manent (Barcelona, 1875).



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"Il Nuovo Don Giovanni," by Palmieri (Triest, 1884).

"La Statue du Commandeur," pantomime, music by Adolphe David (Paris, 1892). In this amusing piece the Statue loses his dignity at the feast, and becomes the wildest of the guests. He applauds the dancers so heartily that he breaks a finger. He doffs his helmet and joins in a can-can, and forgets to take his place on the pedestal in a square in Seville. Consternation of the passers-by. Suddenly the Statue is seen directing unsteady steps. Don Juan and other revellers assist him to recover his position and his dignity.

***

And here may be added: —

"Don Juan et Haydée," cantata by Prince Polognac (St. Quentin, 1877). Founded on the episode in Byron's poem.

"Ein kleiner Don Juan," operetta by Ziehrer (Budapest, 1879).

"Don Juan Fin de Siècle," ballet by Jacoby (London, 1892).

SYMPHONIC POEM NO. 2, "TASSO: LAMENT AND TRIUMPH."

FRANZ LISZT.

(Born at Raiding, near Ödenburg, Hungary, Oct. 22, 1811; died at Bayreuth, July 31, 1886.)

This symphonic poem is a revision of a "symphonic prelude" to Goethe's "Tasso." The prelude was written to celebrate in Weimar the one hundredth anniversary of Goethe's birth, and it was first performed in the playhouse, Weimar, on Aug. 28, 1849. Liszt also composed for the anniversary the Goethe Festival March, which was rewritten in 1859, and a Goethe Festival Album, in which he included an arrangement for piano-

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forte of the Goethe March, a male chorus, a solo for baritone, and two or three earlier compositions. "Tasso" was published in 1856.

For this symphonic poem Liszt wrote a preface: —

"In 1849 all Germany celebrated brilliantly the one hundredth anniversary of Goethe's birth. At Weimar, where we then happened to dwell, the programme of the festival included a performance of his drama 'Tasso,' appointed for the evening of August 28. The sad fate of the most unfortunate of poets had excited the imagination of the mightiest poetic geniuses of our time — Goethe and Byron: Goethe, whose career was one of brilliant prosperity; Byron, whose keen sufferings counterbalanced the advantages of his birth and fortune. We shall not conceal the fact that, when in 1849 we were commissioned to write an overture for Goethe's drama, we were inspired more directly by the respectful compassion of Byron for the *manes* of the great man whom he invoked than by the work of the German poet.* At the same time, although Byron gave us the groans of Tasso in his prison, he did not join to the recollection of the keen sorrows so nobly and eloquently expressed in his 'Lamentation' the thought of the triumph that awaited, by an act of tardy yet striking justice, the chivalric author of 'Jerusalem Delivered.'

"We have wished to indicate this contrast even in the title of the work,

*The influence of Byron on romantic music has never been thoroughly discussed. This influence is indubitable. It lives to-day in Russia, Italy, and even in Germany. "Romanticism was, above all, an effect of youth. . . . Now, Byron is pre-eminently a young men's poet; and upon the heroic boys of 1830 — greedy of emotion, intolerant of restraint, contemptuous of reticence and sobriety, sick with hatred of the platitudes of the official convention, and prepared to welcome as a return to truth and nature inventions the most extravagant and imaginings the most fantastic and far-fetched — his effect was little short of maddening. He was fully translated as early as 1819-20; and the modern element in Romanticism — that absurd and curious combination of vulgarity and terror, cynicism and passion, truculence and indecency, extreme bad-heartedness and preposterous self-sacrifice — is mainly his work. You find him in Dumas's plays, in Musset's verse, in the music of Berlioz, the pictures of Delacroix, the novels of George Sand. He is the origin of 'Antony' and 'Rolla,' of 'Indiana' and the 'Massacre de Scio,' of Berlioz's 'Lélio' and Frédérick's 'Macaire.'"— "*A Note on Romanticism*," *by W. E. Henley*.

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and we have endeavored to succeed in formulating this grand antithesis of genius, ill-treated during life, but after death resplendent with a light that dazzled his persecutors. Tasso loved and suffered at Ferrara; he was avenged at Rome; his glory still lives in the people's songs at Venice. These three points are inseparably connected with his undying memory. To express them in music, we first invoked the mighty shadow of the hero, as it now appears, haunting the lagoons of Venice; we have caught a glimpse of his proud, sad face at the feasts in Ferrara, where he produced his masterpieces; and we have followed him to Rome, the eternal city, which crowned him with the crown of glory, and glorified in him the martyr and the poet.

"'Lamento e Trionfo,'— these are the two great contrasts in the fate of poets, of whom it has been justly said that, while curses may weigh heavily on their life, blessings are always on their tomb. In order to give this idea not only the authority but the brilliance of fact, we have borrowed even the form from fact, and to that end chosen as the theme of our musical poem the melody to which we have heard the Venetian gondoliers sing on the lagoons three centuries after his death the first strophes of Tasso's 'Jerusalem'":

"Canto l' armi pietose e 'l Capitano,
Che 'l gran Sepolcro liberò di Cristo!"*

*Yet there are some that could easily spare the "Jerusalem" if they were allowed to retain Tasso's Ode to the Golden Age, even as Englished by Leigh Hunt: "*O bella età de l'oro!*", the ode that begins:—

"O lovely age of gold!
Not that the rivers rolled
With milk, or that the woods dropped honey-dew;
Not that the ready ground
Produced without a wound,
Or the mild serpent had no tooth that slew;

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"The motive is in itself plaintive, of a groaning slowness, monotonous in mourning; but the gondoliers give it a peculiar coloring by drawling certain notes, by prolonging tones, which, heard from afar, produce an effect not unlike the reflection of long stripes of fading light upon a looking-glass of water. This song once made a deep impression on us, and when we attempted to speak of Tasso our emotion could not refrain from taking as the text of our thoughts this persistent homage paid by his country to the genius of whose devotion and fidelity the court at Ferrara was not worthy. The Venetian melody is so charged with inconsolable mourning, with such hopeless sorrow, that it suffices to portray Tasso's soul; and again it lends itself as the imagination of the poet to the picturing of the brilliant illusions of the world, to the deceitful, fallacious coquetry of those smiles whose treacherous poison brought on the horrible catastrophe for which there seemed to be no earthly recompense, but which was clothed eventually at the capital with a purer purple than that of Alphonse."

This symphonic poem was carefully revised by Liszt in 1854. In the Correspondence of Liszt and von Bülow, published at Leipsic in 1898, there are interesting pages concerning proposed alterations and excisions for performances under von Bülow, who suggested the changes. The reasonableness and the shrewdness of the proposer and the amiability of Liszt are exposed in clearest light (see pp. 350, 351, 382–384).

*
* *

Not that a cloudless blue
Forever was in sight,
Or that the heaven which burns,
And now is cold by turns,
Looked out in glad and everlasting light;
No, nor that even the insolent ships from far
Brought war to no new lands, nor riches worse than war."

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The poem is based on two themes. The first of these is given out fortissimo by 'cellos and double-basses in octaves at the very beginning, Lento, C minor, 4-4. The commentators find the situation and mood of the poet thus strongly characterized. Yet this theme is only a fragment of the chief theme, which is announced later. A wailing descending chromatic passage, and the lamentation swells to wild expressions of woe and rage, Allegro strepitoso, 4-4. The thematic materials in this second section are chiefly those of the first. The section opens with the triplet figure of the first theme, but the figure is detached from its connection. There is a prolonged dominant pedal, on which a theme for strings rises through two octaves. The wailing chromatic passage returns. The lento recurs for a few measures, and there is a long pause.

Adagio mesto, C minor, 4-4. Now enters the chief theme of the poem, the Tasso theme, in minor, sung by the bass clarinet, accompanied by strings, horns, and harp. This is the song of the gondoliers to which Liszt refers in the preface, the old and mournful melody he had heard in Venice when he visited that city in the late thirties.* It pictures here the melancholy, hopeless Tasso. The violins in octaves repeat the first part of this theme over a more fully scored accompaniment and before the second part of the melody appears. This second part, in A-flat major, is given first to 'cellos and horn, then to the violins in octaves. There is an extended development, and the wailing descending chromatic figure appears amid tremolos in the strings. There is now a change in the breast of the hero. He realizes his worth and genius. The pace is quickened, and the Tasso motive, Meno adagio, E major, 4-4, is proclaimed by trumpets and accompanied by energetic diatonic and chromatic scale

* Yet Byron wrote in 1817: —

"In Venice, Tasso's echoes are no more,
And silent rows the songless gondolier."

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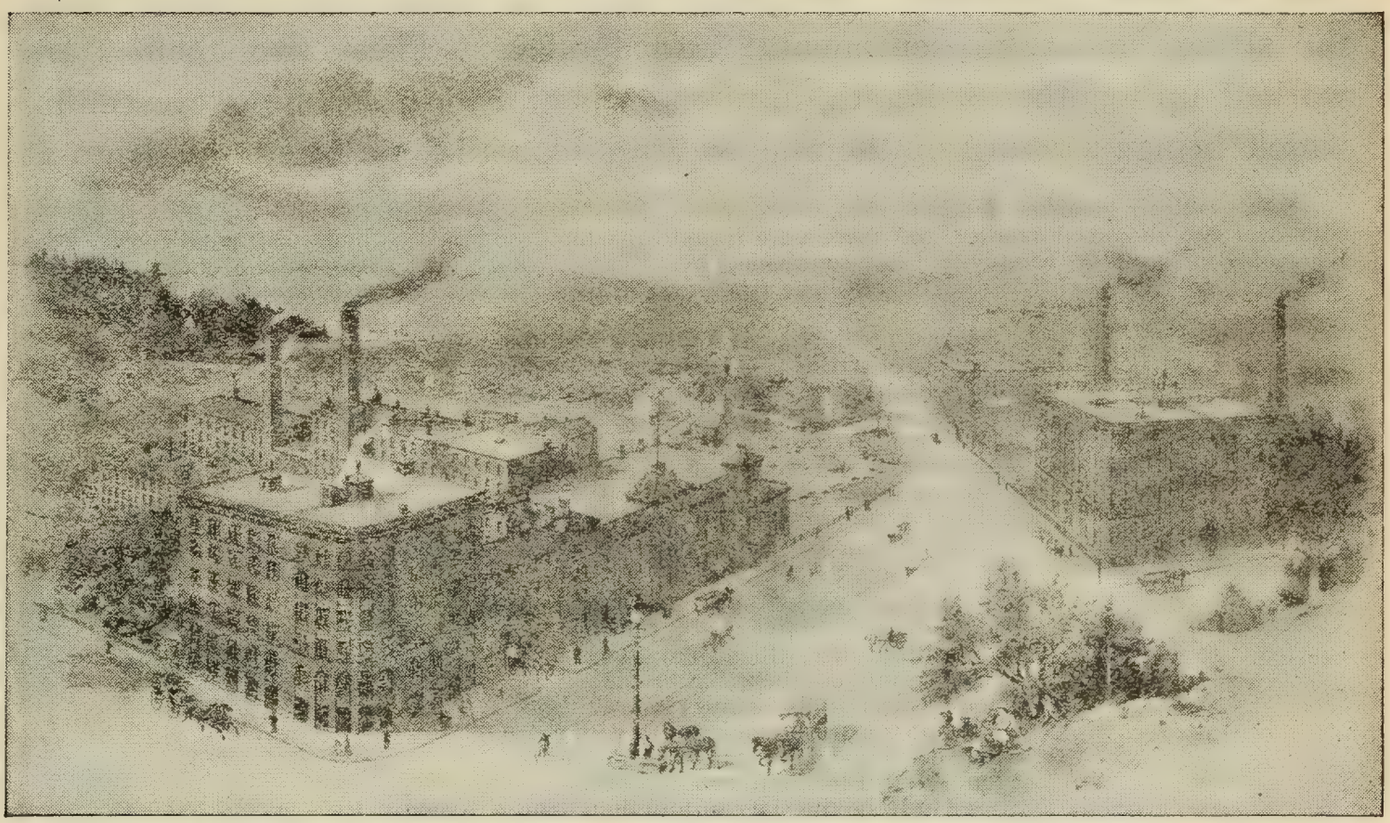

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passages in the strings,— "the veritable portrait in music of the knightly singer." This proud and defiant passage is followed by recitative-like passage-work on the first and tragic motive in wind instruments against violin tremolos.

And now there is a new picture,— Tasso at the court of Ferrara:* Allegro mosso con grazia (quasi menuetto), F-sharp major, 3-4. This section is said to portray a fête at the court. The first theme, graceful, elegant, is given to two 'cellos, accompanied by the other strings; the theme is developed at great length, and clad in various orchestral robes. Tasso enters.† His theme is given to strings, while the menuet is continued by the wood-wind. Liszt here suggests that "the poet and his surroundings are distinct," and states in a foot-note that "the expression of the orchestra must have a double character: the wind must be light and careless, while the strings must be sentimental and tender." These two themes are worked up together at length, until there is an ever-quickening crescendo, which brings a return of the allegro strepitoso that followed the lento at

* At a concert given in January, 1856, in the White Hall of the Palace at Berlin,— the hall was lighted with over two thousand candles, and there were from twelve hundred to fifteen hundred invited guests,— the King of Prussia spoke affably to Liszt concerning his "Tasso," and said he was especially struck by the "Court scene," to which Liszt might well have answered: "*Vous êtes orfèvre, monsieur Josse.*"

† "And Tasso is their glory and their shame.
Hark to his strain! and then survey his cell!
And see how dearly earn'd Torquato's fame,
And where Alfonso bade his poet dwell:
The miserable despot could not quell
The insulted mind he sought to quench, and blend
With the surrounding maniacs, in the hell
Where he had plunged it. Glory without end
Scatter'd the clouds away — and on that name attend

"The tears and praises of all time; while thine
Would rot in its oblivion — in the sink
Of worthless dust, which from thy boasted line
Is shaken into nothing; but the link
Thou formest in his fortunes bids us think
Of thy poor malice, naming thee with scorn —
Alfonso! How thy ducal pageants shrink
From thee! if in another station born,
Scarce fit to be the slave of him thou mad'st to mourn."

— "*Childe Harold.*"

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the beginning; and, as before, there are eight measures of the lento itself.

And now the "Triumph": Allegro con molto brio, C major, 2-2. There are trumpet calls, there are scale passages for strings. The first theme appears, and is developed elaborately,—at first, piano, in the strings, then in flutes and oboes, B-flat major, then fortissimo in C major, and for full orchestra. The second theme is proclaimed; the pace grows faster and faster until it is quasi presto; the blare of trumpets leads to moderato pomposo, the apotheosis of the gondoliers' song as typical of Tasso crowned and exalted. Pages of pomp and jubilation, and a stretto, molto animato, in which festival tumult is at its height.

***

To this poem Liszt wrote an epilogue, "Le Triomphe funèbre du Tasse." This composition was suggested by a sunset during a walk to St. Onofrio. It was written probably in 1868, and it was performed for the first time, according to L. Ramann and Arthur Hahn, by the Philharmonic Society of New York in March, 1877.

***

"Tasso" is scored for piccolo, 2 flutes, 2 oboes, 2 clarinets, bass clarinet, 2 bassoons, 4 horns, 4 trumpets, 3 trombones, tuba, kettle-drums, snare drum, big drum, cymbals, triangle, harp, and strings.

The first performance in Boston was by Theodore Thomas's orchestra, April 5, 1870. The first performance by the Philharmonic Society of New York was March 24, 1860.

***

"The miseries of Tasso arose not only from the imagination and the

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heart. In the metropolis of the Christian world, with many admirers and many patrons,—bishops, cardinals, princes,—he was left destitute and almost famished. . . . He says that he was unable to pay the carriage of a parcel. No wonder, if he had not wherewithal to buy enough of *zucca* for a meal. Even had he been in health and appetite, he might have satisfied his hunger with it for about five farthings, and have left half for supper. And now a word on his insanity. Having been so imprudent not only as to make it too evident in his poetry that he was the lover of Leonora, but also to signify (not very obscurely) that his love was returned, he much perplexed the Duke of Ferrara, who, with great discretion, suggested to him the necessity of feigning madness. The lady's honor required it from a brother; and a true lover, to convince the world, would embrace the project with alacrity. But there is no reason why the seclusion should be in a dungeon, or why exercise and air should be interdicted. This cruelty, and perhaps his uncertainty of Leonora's compassion, may well be imagined to have produced at last the malady he had feigned But did Leonora love Tasso as a man would be loved? If we wish to do her honor, let us hope it: for what greater glory can there be than to have estimated at the full value so exalted a genius, so affectionate and so generous a heart?"—*Foot-note to Walter Savage Landor's "Tasso and Cornelia."*

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Symphony in C major, No. 2, Op. 61 . . . . Robert Schumann.

(Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856).

In October, 1844, Schumann left Leipsic, where he had lived for about fourteen years. He had given up the editorship of the *Neue Zeitschrift* in July. He had been a professor of pianoforte playing and composition at the Leipsic Conservatory from April, 1843; but he was a singularly reserved man, hardly fitted for the duties of a teacher, and he was without disciples. He was in a highly nervous condition, so that his physician said he must not hear too much music. A change of scene might do him good.

Schumann therefore moved to Dresden. "Here," he wrote in 1844, "one can get back the old lost longing for music; there is so little to hear. This suits my condition, for I still suffer very much from my nerves, and everything affects and exhausts me directly." He lived a secluded life. He saw few, and he talked little. In the early eighties they still showed in Dresden a restaurant frequented by him, where he would sit alone hours at a time, dreaming day-dreams. He tried sea-baths. In 1846 he was exceedingly sick, mentally and bodily. "He observed that he was unable to remember the melodies that occurred to him when composing, the effort of invention fatiguing his mind to such a degree as to impair his memory." When he did work, he applied himself to contrapuntal problems.

The Symphony in C major, known as No. 2, but really the third,—for the one in D minor, first written, was withdrawn after performance, remodelled, and finally published as No. 4,— was composed in the years 1845 and 1846. Other works of those years are four fugues for pianoforte, studies and

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sketches for pedal piano, six fugues on the name of Bach for organ, intermezzo, rondo, and finale to "Fantasie" (published as Concerto, Op. 54), five songs by Burns for mixed chorus, four songs for mixed chorus, Op. 59, and a canon from Op. 124. The symphony was first played at the Gewandhaus, Leipsic, under Mendelssohn's direction, on Nov. 5, 1846.* The first performance in Boston was at a concert of the Harvard Musical Association, March 1, 1866. The Philharmonic Society of New York performed it as early as Jan. 14, 1854.

Schumann wrote from Dresden on April 2, 1849, to Otten,† a writer and conductor at Hamburg, who had brought about the performance of the symphony in that city: "I wrote the symphony in December, 1845, when I was still half-sick. It seems to me one must hear this in the music. In the Finale I first began to feel myself; and indeed I was much better after I had finished the work. Yet, as I have said, it recalls to me a dark period of my life. That, in spite of all, such tones of pain can awaken interest, shows me your sympathetic interest. Everything you say about the work also shows me how thoroughly you know music; and that my melancholy bassoon in the adagio, which I introduced in that spot with especial fondness, has not escaped your notice, gives me the greatest pleasure." In the same letter he expressed the opinion that Bach's Passion according to John was a more powerful and poetic work than his Passion according to Matthew.

* The first part of the program included the overture, an aria, and the finale of Act II. of "Euryanthe" and the overture and finale of Act II. of "William Tell." The latter overture made such a sensation under Mendelssohn's direction that it was imperiously redemanded. The symphony, played from manuscript, pleased very few. Some went so far as to say that the demand for a second performance of Rossini's overture was a deliberate reflection on Schumann, whose symphony was yet to be heard.

† Georg Dietrich Otten, born at Hamburg in 1806, showed a marked talent for drawing, which he studied, as well as the pianoforte and the organ; but he finally devoted himself to music, and became a pupil of Schneider at Dessau (1828–32). He taught at Hamburg, and led the concerts of the Hamburg Musik-Verein, which he founded, from 1855 to 1863. In 1883 he moved to Vevey, Switzerland.

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***

There is a dominating motive, or motto, which appears more or less prominently in three of the movements. This motto is proclaimed at the very beginning, Sostenuto assai, 6-4, by horns, trumpets, alto trombone, pianissimo, against flowing counterpoint in the strings. This motto is heard again in the finale of the following allegro, near the end of the

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Mendelssohn . . Symphony No. 4, in A major, "Italian," Op. 90

I. Allegro vivace (A major).
II. Andante con moto (D minor).
III. Con moto moderato (A major).
IV. Saltarello: Presto (A minor).

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scherzo, and in the concluding section of the finale. (It may also be said here that relationship of the several movements is further founded by a later use of other fragments of the introduction and by the appearance of the theme of the adagio in the finale.) This motto is not developed: its appearance is episodic. It is said by one of Schumann's biographers that the introduction was composed before the symphony was written, and that it was originally designed for another work. The string figure is soon given to the wood-wind instruments. There is a crescendo of emotion and an acceleration of the pace until a cadenza for the first violins brings in the allegro, ma non troppo, 3-4. The first theme of this allegro is exposed frankly and piano by full orchestra with the exception of trumpets and trombones. The rhythm is nervous, and accentuation gives the idea of constant syncopation. The second theme, if it may be called a theme, is not long in entering. The exposition of this movement, in fact, is uncommonly short. Then follows a long and elaborate development. In the climax the motto is sounded by the trumpets.

The scherzo, Allegro vivace, C major, 2-4, has two trios. The scherzo proper consists of first violin figures in sixteenth notes, rather simply accompanied. The first trio in G major, 2-4, is in marked contrast. The first theme, in lively triplet rhythm, is given chiefly to wood-wind and horns; it alternates with a quieter, flowing phrase for strings. This trio is followed by a return of the scherzo. The second trio, in A minor, 2-4, is calm and melodious. The simple theme is sung at first in full harmony by strings (without double-basses) and then developed against a running contrapuntal figure. The scherzo is repeated, and, toward the close, trumpets and horns loudly sound the motto.

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1. PART SONGS. a. "Oh, snatch me swift from these Tempestuous Scenes," Dr. Calcott
   b. "Awake, my Love" . . . . . H. A. Mathews
2. SOLO. Recitative and Aria from "Odysseus" . . . . . Max Bruch
   Mme. SCHUMANN-HEINK
3. PART SONGS. a. "May" . . } . . . . Constantin von Sternberg
   b. "Phœbus, Arise" }
4. SONGS. a. Litany
   b. "Der Neugierige" } . . . . . Fr. Schubert
   c. "Die Allmacht"
   Mme. SCHUMANN-HEINK
5. CHORUS. "Now sinks the Golden Sun to Rest" . . . Horatio W. Parker

Intermission

PART II.

1. PART SONGS. a. "The Brook" } . . . . . C. G. Reissiger
   b. "The Lullaby" }
2. SONGS. a. Sapphische Ode
   b. "Wiegenlied" } . . . . . Joh. Brahms
   c. "Liebestreu"
   Mme. SCHUMANN-HEINK
3. PART SONGS. a. "The Water Lily" . . . . . Niels W. Gade
   b. "The Lullaby" }
   c. "False Love" } . . . . . Edward Elgar
4. SONGS. a. "Frühlingslied" . . . . . Mendelssohn
   b. "Die Ostsee" . . . . . Juliu Spengel
   c. Bolero . . . . . Luigi Arditi
   Mme. SCHUMANN-HEINK
5. CHORUS. "Rhapsodie" (male voices and contralto solo) . . Joh. Brahms
   Soloist, Mme. SCHUMANN-HEINK

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The finale, Allegro molto vivace, C major, 2-2, opens after two or three

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measures of prelude with the first theme of vigorous character (full orchestra except trombones). This is lustily developed until it reaches a transitional passage in which the violins have prominent figures. All this is in rondo form. The second theme is scored for violas, 'cellos, clarinets, and bassoons, while violins accompany with the figures mentioned. This theme recalls the opening song of the adagio. A new theme, formed from development of the recollection, long hinted at, finally appears in the woodwind, and is itself developed into a coda of extraordinary length. Figures from the first theme of the finale are occasionally heard, but the theme itself does not appear in the coda, although there is a reminiscence of a portion of the first theme of the first movement. The motto is sounded by the brass. There is a second exultant climax, in which the introductory motive is of great importance.

This symphony, dedicated to Oscar I., King of Sweden and Norway, is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, kettle-drums, strings.

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Schumann . . . . Symphony No. 2, in C major, Op. 61

I. Sostenuto assai (C major).
Allegro ma non troppo (C major).
II. Scherzo: Allegro vivace (C major).
Trio I. (G major).
Trio II. (A minor).
III. Adagio espressivo (C minor).
IV. Allegro molto vivace (C major).

Beethoven . . . Song with Orchestra, "An die Hoffnung"

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SYMPHONY IN C MAJOR, NO. 2, OP. 61 . . . . ROBERT SCHUMANN.

(Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856.)

In October, 1844, Schumann left Leipsic, where he had lived for about fourteen years. He had given up the editorship of the *Neue Zeitschrift* in July. He had been a professor of pianoforte playing and composition at the Leipsic Conservatory from April, 1843; but he was a singularly reserved man, hardly fitted for the duties of a teacher, and he was without disciples. He was in a highly nervous condition, so that his physician said he must not hear too much music. A change of scene might do him good.

Schumann therefore moved to Dresden. "Here," he wrote in 1844, "one can get back the old lost longing for music; there is so little to hear. This suits my condition, for I still suffer very much from my nerves, and everything affects and exhausts me directly." He lived a secluded life. He saw few, and he talked little. In the early eighties they still showed in Dresden a restaurant frequented by him, where he would sit alone hours at a time, dreaming day-dreams. He tried sea-baths. In 1846 he was exceedingly sick, mentally and bodily. "He observed that he was unable to remember the melodies that occurred to him when composing, the effort of invention fatiguing his mind to such a degree as to impair his memory." When he did work, he applied himself to contrapuntal problems.

The Symphony in C major, known as No. 2, but really the third,—for the one in D minor, first written, was withdrawn after performance, remodelled, and finally published as No. 4,— was composed in the years 1845 and 1846. Other works of those years are four fugues for pianoforte, studies and sketches for pedal piano, six fugues on the name of Bach for organ, intermezzo, rondo, and finale to "Fantasie" (published as Concerto, Op. 54), five songs by Burns for mixed chorus, four songs for mixed chorus, Op. 59, and a canon from Op. 124. The symphony was first played at the

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Gewandhaus, Leipsic, under Mendelssohn's direction, on Nov. 5, 1846.* The first performance in Boston was at a concert of the Harvard Musical Association, March 1, 1866. The Philharmonic Society of New York performed it as early as Jan. 14, 1854.

Schumann wrote from Dresden on April 2, 1849, to Otten,† a writer and conductor at Hamburg, who had brought about the performance of the symphony in that city: "I wrote the symphony in December, 1845, when I was still half-sick. It seems to me one must hear this in the music. In the Finale I first began to feel myself; and indeed I was much better after I had finished the work. Yet, as I have said, it recalls to me a dark period of my life. That, in spite of all, such tones of pain can awaken interest, shows me your sympathetic interest. Everything you say about the work also shows me how thoroughly you know music; and that my melancholy bassoon in the adagio, which I introduced in that spot with especial fondness, has not escaped your notice, gives me the greatest pleasure." In the same letter he expressed the opinion that Bach's Passion according to John was a more powerful and poetic work than his Passion according to Matthew.

And yet when Jean J. H. Verhulst of the Hague (1816–91) visited Schumann in 1845, and asked him what he had written that was new and beautiful, Schumann answered he had just finished a new symphony. Verhulst asked him if he thought he had fully succeeded. Schumann then said: "Yes, indeed, I think it's a regular Jupiter."

* * *

There is a dominating motive, or motto, which appears more or less

* The first part of the program included the overture, an aria, and the finale of Act II. of "Euryanthe" and the overture and finale of Act II. of "William Tell." The latter overture made such a sensation under Mendelssohn's direction that it was imperiously redemanded. The symphony, played from manuscript, pleased very few. Some went so far as to say that the demand for a second performance of Rossini's overture was a deliberate reflection on Schumann, whose symphony was yet to be heard.

† Georg Dietrich Otten, born at Hamburg in 1806, showed a marked talent for drawing, which he studied, as well as the pianoforte and the organ; but he finally devoted himself to music, and became a pupil of Schneider at Dessau (1828–32). He taught at Hamburg, and led the concerts of the Hamburg Musik-Verein, which he founded, from 1855 to 1863. In 1883 he moved to Vevey, Switzerland.

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prominently in three of the movements. This motto is proclaimed at the very beginning, Sostenuto assai, 6-4, by horns, trumpets, alto trombone, pianissimo, against flowing counterpoint in the strings. This motto is heard again in the finale of the following allegro, near the end of the scherzo, and in the concluding section of the finale. (It may also be said here that relationship of the several movements is further founded by a later use of other fragments of the introduction and by the appearance of the theme of the adagio in the finale.) This motto is not developed: its appearance is episodic. It is said by one of Schumann's biographers that the introduction was composed before the symphony was written, and that it was originally designed for another work. The string figure is soon given to the wood-wind instruments. There is a crescendo of emotion and an acceleration of the pace until a cadenza for the first violins brings in the allegro, ma non troppo, 3-4. The first theme of this allegro is exposed frankly and piano by full orchestra with the exception of trumpets and trombones. The rhythm is nervous, and accentuation gives the idea of constant syncopation. The second theme, if it may be called a theme, is not long in entering. The exposition of this movement, in fact, is uncommonly short. Then follows a long and elaborate development. In the climax the motto is sounded by the trumpets.

The scherzo, Allegro vivace, C major, 2-4, has two trios. The scherzo proper consists of first violin figures in sixteenth notes, rather simply accompanied. The first trio in G major, 2-4, is in marked contrast. The first theme, in lively triplet rhythm, is given chiefly to wood-wind and horns; it alternates with a quieter, flowing phrase for strings. This trio is followed by a return of the scherzo. The second trio, in A minor, 2-4, is calm and melodious. The simple theme is sung at first in full harmony by strings (without double-basses) and then developed against a running contrapuntal figure. The scherzo is repeated, and, toward the close, trumpets and horns loudly sound the motto.

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Mr. William Foster Apthorp has contributed an interesting personal note concerning the scherzo. "The late Otto Dresel once told me a curious fact about this first trio. When, as a boy, he was studying under Mendelssohn, in Leipsic, he happened to be left alone one day in Mendelssohn's study. While mousing round there, with a boy's curiosity, he espied on a desk a MS. score that was not in Mendelssohn's handwriting. It turned out to be the MS. of Schumann's C major symphony — then unknown, save to the composer and a friend or two; it had evidently been sent to Mendelssohn to look over. Dresel, much interested in his unexpected find, forthwith began to read the score, and had time to read it through and replace it where he had found it, before Mendelssohn returned. He told me that, curiously enough, the triplet theme of the first trio of the Scherzo was exposed and carried through *by the strings alone*. Yet when, some weeks later, he heard the symphony rehearsed at the Gewandhaus, this theme was played by the wood-wind and horns, just as it stands now in the published score. Dresel thought it pretty plain that Schumann transferred this theme from the strings to the wind on Mendelssohn's advice. It was not uncharacteristic of Schumann's greenness in orchestral matters at the time, that he should not have thought of giving the theme to the wind — after the carnival of the violins in the Scherzo proper — without being prompted thereto by his friend."

The third movement, Adagio espressivo, 2-4, is the development of an extended cantilena that begins in C minor and ends in E-flat major. Violins first sing it; then the oboe takes it, and the song is more and more passionate in melancholy until it ends in the wood-wind against violin trills. This is followed by a contrapuntal episode, which to some is incongruous in this extremely romantic movement. The melodic development returns, and ends in C major.

The finale, Allegro molto vivace, C major, 2-2, opens after two or three

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SONG, "TO HOPE," OP. 94 . . . . . LUDWIG VAN BEETHOVEN.

(Born at Bonn, Dec. 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven wrote music for Tiedge's poem, "An die Hoffnung." The song was published in 1805, and is known as Op. 32.

He wrote another setting, which was published in 1816 at Vienna and advertised April 22. This version, dedicated to the Princess von Kinsky (born Karoline, Countess von Kerpen), is known as Op. 94.

The advertisement of the publishers, S. A. Steiner & Company, announced the publication, gave the title in full, and added: "Our inexhaustible Hr. van Beethoven has introduced with a recitative Tiedge's poem, which is full of feeling, and reproduced admirably the poem,

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Tiedge's "Urania," a lyric-didactic poem, which abounds in sentimental rationalism, was published at Halle in 1801. The lyrical portions pleased composers of music.

Beethoven's first setting of "An die Hoffnung" is a song in conventional strophe form. The second version consists of a recitative (poco sostenuto, 2-2, allegro) and an aria (larghetto, 4-4). The original words are as follows: —

Ob ein Gott sei? ob er einst erfülle, was die Sehnsucht weinend sich verspricht? Ob, vor irgend einem Weltgericht, sich dies räthselhafte Sein enthülle? Hoffen soll der Mensch! er frage nicht!

Die du so gern in heil'gen Nächten feierst,
Und sanft und weich den Gram verschleierst,
Der eine zarte Seele quält,—
O Hoffnung! lass, durch dich empor gehoben,
Den Dulder ahnen, dass dort oben
Ein Engel seine Thränen zählt.
Wenn, längst verhallt, geliebte Stimmen schweigen,
Wenn unter ausgestorb'nen Zweigen
Verödet die Erinn'rung sitzt:
Denn nahe dich, wo dein Verlassner trauert,
Und von der Mitternacht umschauert,
Sich auf versunk'ne Urnen stütz.

Und blickt er auf, das Schicksal anzuklagen,
Wenn scheidend über seinen Tagen
Die letzten Strahlen untergehn;
Dann lass ihn um den Rand des Erdentraumes,
Das Leuchten eines Wolkensaumes,
Von einer nahen Sonne, sehn!

Whether there is a God? Whether he will some day satisfy what tearful longing promises itself? Whether before any Day of Judgment this mysterious Being reveals itself? Let man hope and question not!

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Thou who through night to reign calm pleasure feelest,
And kindly with a veil concealest
From tender souls their meed of woe;
Bright Hope, let those who grieve, approaching near thee,
This blessed truth proclaiming, hear thee,
An angel counts all tears that flow.

When voices die away, which once were cherish'd,
When under boughs whose leaves have perish'd,
Deserted mem'ry sits and mourns;
Then come to him whose heart some woe distresses,
Whom midnight with its gloom oppresses,
Who weary leans on broken urns.

And should he lift his eyes, stern fate upbraiding,
The last, last rays above him fading,
That us'd the light of life to be;
Then through another sun's soft lustre shining,
A gorgeous cloud with silver lining,
Beyond earth's vision let him see.

—*From the Boosey Edition of Beethoven's Songs.*

Franz Wild, a once famous German singer (born at Hollabrun, in Lower Austria, Dec. 31, 1791, died at Ober Döbling, near Vienna, Jan. 2, 1860), met Beethoven at a festival concert given in Vienna on the birthday of the Tsarina of All the Russias, Jan. 25, 1815. At this concert Beethoven appeared for the last time in public as a pianist. Wild sang Beethoven's "Adelaide," and with great success, as he said. He also said: "The Master, delighted by the choice of his song, which was effected by me, hunted me up and said he was ready to accompany me. Pleased by my performance, he declared his intention* to orchestrate the song. This never happened, nevertheless he wrote for me the cantata, 'An die Hoffnung' (text by Tiedge) with pianoforte accompaniment, which I, accom-

*Nottebohm does not believe that Beethoven ever said anything of the kind.

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panied by him, sang at a Matinée before a select company." And on April 20,* 1816, Wild gave a little musical party at the house of an amateur, when he sang both "Adelaide" and "An die Hoffnung." Beéthoven again accompanied him, and this was his farewell as an accompanist.

But did Beethoven write this cantata for Wild? Nottebohm says "No." The song was sketched between August, 1813, and the end of that year. It was sketched for soprano and in the old soprano key. Nottebohm believes, and with apparent good reason that it was composed for the Princess Kinsky, whose husband Ferdinand, in 1809, contributed 1,800 florins to a fund of 4,000 florins, to be given yearly to Beethoven. In this act of benevolence he was associated with the Archduke Rudolph and Prince Lobkowitz. Prince Kinsky was killed while riding on Nov. 3, 1812. There were unpleasant complications in the matter of the payment of his share of the yearly amount, but Nottebohm believes that Beethoven was a man of too great nobility to be dissuaded thereby from offering this musical consolation to the widow, and that as the sketch was made in 1813, and the song dedicated to her, Wild's story should not be believed.

Wild, trained in the choir of the monastery at Klosterneuburg, became a chorus singer at Viennese theatres. He afterwards was in the service of Prince Esterhazy, then again in opera at Vienna. He sang in various German cities, was singer to the Grand Duke of Hesse from 1816 to 1825. He visited Paris, to study with Rossini and Bordogni, stayed a while at Cassel, and returned to Vienna in 1829, where he sang, except when he went a-touring, until 1845. His last appearance on the stage was on March 24, 1845. After that he was stage manager. His fiftieth jubilee as a singer was celebrated at Vienna by a concert, Nov. 8, 1857. At first a tenor, he sang in his later years such parts as Don Juan and Zampa. His voice, style, and action were highly praised by German

* Nottebohm says April 25.

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critics, and he was a great favorite with audiences in German cities. When he sang in 1840 as a member of a visiting German opera company at London, Chorley wrote of him: "And a strenuous tenor veteran was there in Herr Wild, a singer who had seen out many dynasties and many composers, but who never could have been accepted as a favorite elsewhere than in Germany."

Christoph August Tiedge, known as "the Nestor of German poets," was born at Gardelegen, Dec. 14, 1752. He was a voluminous writer. A song, "An Alexis send' ich," from "Das Echo; oder, Alexis und Ida," was used by composers, and there were sets of variations for pianoforte thus entitled. He became acquainted with Charlotte Elisabeth Constantia (otherwise known as Elisa) von Medem, who was born in 1756 on an estate in Kurland. She married Count von der Recke, but she left him, and was divorced in 1776. Her life was a stormy one. She fell in with that amusing and picturesque rascal, Cagliostro, wrote her reminiscences of him, knew poverty, was invited by Catherine II. in 1795 to visit St. Petersburg, and there she was given the usufruct of an estate in Kurland. She wrote volumes of travels and poetry, and Tiedge went with her to Italy and Switzerland. Beethoven knew them well at Teplitz in 1811. In 1819 Tiedge and the Countess settled at Dresden, where she died in 1833, and left him property, so that he was comfortable until his death, March 8, 1841. After his death a Tiedge Fund was established, at first for the care of the poet's tomb, then for the benefit of needy poets and painters or their widows and children; and, after a third of the proceeds of a lottery drawn in 1860 had been added to the fund, the area of charity, which had been confined to Saxony, was extended to all Germany, and prizes were given to poems of acknowledged merit.

Felix Mottl, composer, conductor at Carlsruhe, and travelling virtuoso conductor, orchestrated the accompaniment of the second version of "An die Hoffnung." He has also orchestrated the accompaniments of Beethoven's "Der Wachtelschlag," "Die Ehre Gottes"; Mozart's "Abend-

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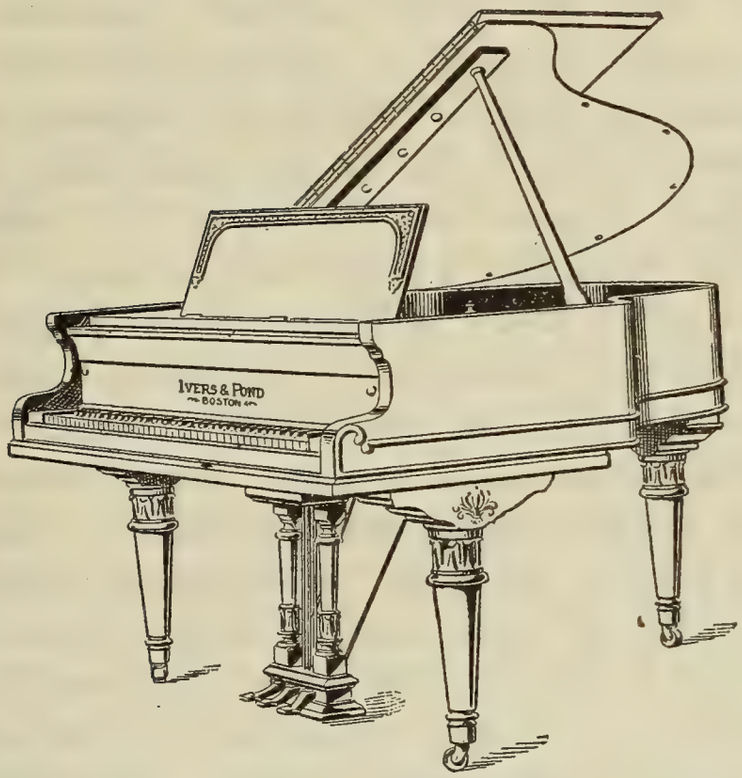

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empfindung," "Der Sylphe des Friedens"; "Wiegenlied"; Schubert's "Delphine"; Suleika's songs, Nos. 1, 2, "Thekla," "Wiegenlied"; von Weber's "Der kleine Fritz," "Meine Lieder," "Unbefangenheit"; songs by Wagner, etc.

ENTR'ACTE.

THE HERO WOTAN.

BY JOHN F. RUNCIMAN.

Wagner took enormous pains to make Brünnhilde a living character,—that is to say, to show us her inmost soul so vividly that we know why she did anything or everything without even thinking about it; he set her on the stage, where we see her in the flesh, behaving precisely as any woman—of her period—would behave. And then these excellent gentlemen* come along and tell us that because Wagner at one time or another thought of handling her story, and the story of Wotan and Siegfried, in this or that way, therefore Wagner "meant" this or that, and failed or succeeded, or changed his original plan or held fast to it. All these things have nothing to do with the drama that is played on the stage: by that alone, and by none of his earlier ideas, is Wagner to be judged: he is to be judged by the effect and conviction of the finished play. Now it seems to me that in the finished play Brünnhilde is neither "a glorious woman"—*i.e.*, an Adelphi melodramatic heroine—nor "a deceitful, vindictive woman"—*i.e.*, an Adelphi melodramatic villainess. Also, while considered by itself "The Dusk of the Gods" is interesting mainly on account of the music, considered in association, as Wagner wished, and as one must—for, after all, it is but the final act of a stupendous drama, and it is unfair and foolish to consider any one act of a drama alone—with the other minor dramas of the greater drama, "The Nibel-

*Mr. Runciman refers to Messrs. George Bernard Shaw, Ashton Ellis, and Edward Baughan.—P. H.

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JOHN A. SHERLOCK

ung's Ring," it is dramatically not only interesting, absorbing, but absolutely indispensable, true, inevitable. It is true enough that the "Ring" suffered somewhat through the fact that Wagner took nearly a quarter of a century to carry out his plan, and during this period his views on life changed greatly; yet nevertheless "The Dusk of the Gods" stands as the noble — in fact, the only possible — conclusion to a story which is, on the whole, splendidly told.

When seeing "The Valkyrie," one thinks of Sieglinde or Siegmund or Brünnhilde; when listening to "Siegfried," one thinks of Siegfried and Brünnhilde and no others; but when one thinks of the complete "Ring," the person of the drama most forcibly forced before the eye of the imagination, the person to whom one realises that sympathy is chiefly due, is Wotan. Wotan, not Siegfried or Siegmund, is the hero of the "Ring." His tragedy — if it is indeed a tragedy to emerge from the battle in the highest sense of the word triumphant — includes the tragedy of Siegfried and Siegmund, Sieglinde and Brünnhilde — in fact, the tragedy of all the smaller characters of the play. "The Rheingold," in spite of its glorious music, is entirely superfluous — dramatically, at all events, it is superfluous — but there, anyhow, the problem which we could easily understand without it is stated. Wotan, who has been placed at the head of affairs by the three blind fates, has caught the general disease of wishing to gain the power to make others do his will. So anxious is he for that authority that he not only makes a bargain for it with the powers of stupidity — the giants, the brute forces of nature — which bargain is afterwards and could never be anything but his ruin, but also he stoops to a base subterfuge to gain it, and with the help of Loge, fire, the final destroyer, he does gain it. So determined was Wagner to make his point clear, that even in "The Rheingold," the superfluous drama, he made it several times superfluously. He was not content to let his point make itself — the humanitarian, the

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Sgambati . .	Andante sostenuto and Prestissimo, from Quartet in C-sharp minor.

preacher of all that makes for the highest humanity, was too strong in him for that: it was a little too strong even for the artist in him: he must needs make the powers of darkness lay a curse on power over one's fellow-beings, the Ring standing as the emblem of that power. While Wotan takes the power, his deepest wisdom, which is to say, his intuition — represented by the spirit of the earth, Erda — rises against him and tells him he is committing the fatal mistake, and he yields to the extent of letting the giants have the supreme power. But he thinks, just as you and I, reader, might think, that by some quaint unthinkable device he can evade the tremendous consequence of his own act; and, instead of at once looking at the consequence boldly and saying he will face it, he elaborates a plan by which no one will suffer anything, while he, Wotan, will gain the lordship of Creation. From this moment his fate becomes tragic. The complete man, full of rich humanity — for whom Wotan stands — cannot exist, necessarily ceases to exist, if he is compelled to deny the better part of himself, as Peter denied Jesus of Nazareth. And in consequence of his own act Wotan has immediately to deny the better part of himself, to make war on his own son Siegmund, and then on his own daughter Brünnhilde; he destroys the first and puts away from him for ever Brünnhilde, who is incarnate love. The grand tragic movement of the whole cycle is the laying to sleep of Brünnhilde. Wotan knows that life without love is no life, and he is compelled to part from

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love by the very bargain which enables him to rule. Rather than live such a life, he deliberately, solemnly wills his own death.—*From "Old Scores and New Readings," London, 1899.*

THE CLERICALISM OF MENDELSSOHN.

[Vernon Blackburn, in the *Pall Mall Gazette* of Sept. 12, 1902.]

Religion and music have for all known generations been associated together. It has always been held (for reasons that are innately human rather than strictly logical) that worship should be gathered up with song. The reasons thereof lie right back at the distant causes of things; but the result is there, undeniable, and fixed. Under the circumstances, it is scarcely curious that religion's impounded slave, music, does not take very many liberties when within the command of its master. Look abroad at the world of religious music. Initiative among composers is here practically

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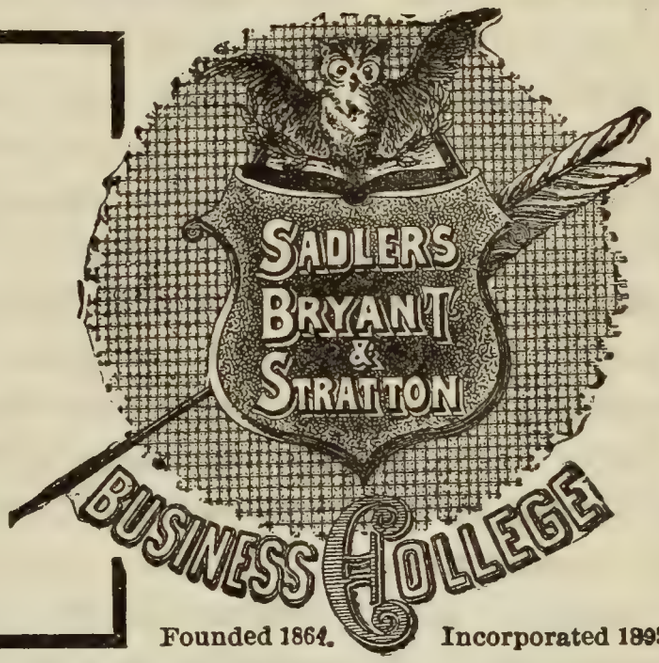

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forbidden. Certain methods, even certain harmonies, a certain deliberately fixed phraseology, and a manner — religiously speaking, a "bel air" — are in this connection rigorously expected.

Every art has its clericalism; but the clericalism of music is peculiarly, almost humorously, eccentric. It is so straitly confined within bonds, so full of the spirit of convention, so quietly assertive, that nearly every composer more or less bows the knee to its fatal claims. Not quite every composer is so constrained; but the exceptions are few enough. Wagner, indeed, throughout his "Parsifal," made the attempt to create a new sort of musical clericalism; and he succeeded up to a certain point, but even he, by some dramatic accident, had to fall back upon a clerical "Amen" for one of his most memorable phrases.

The composer who made chiefly (in the beginning of things) for the success of clericalism was undoubtedly Handel. He established a formalism and a method from which Church composers have found it quite impossible to break away. His commanding genius was such that disciples were only too glad to imitate their master. "Is not his word like a fire?" — that is the quotation that applies most surely to Handel. But that is neither here nor there. Handel did, as a matter of fact, found that school of clericalism which paved the way for Mendelssohn's extreme popularity, and which gave to England a new thrill — a country thrill, a tea-time thrill of summer afternoons, a thrill of wild flowers mixed with sentiment.

Even so, modern religious music has come about. Men grieved in a somewhat portentous manner when Mendelssohn paid the last dues of mortality. They understood dimly that he had popularized their thought: they felt that he had expressed their Sunday-afternoon feeling, that he had, in the excellent phrase, "done his work nobly." "Silk dresses and superfine bonnets," as that cynical George Eliot has it, "had to mourn their lot of retirement." Mendelssohn, in a word, was the embodiment of musical clericalism; he turned the modern cathedral into a working entity; and his seed has indeed taken root and flourished.

Mendelssohn, in a word, gave a sort of Royal sanction to clericalism in music. Many men have actually stopped short with the end of his career. There is nothing left for them, nothing novel, nothing worthy of the higher provinces of musical art. And all this because he was the supreme master of the Clerical in Music of his day.

Who shall deny Mendelssohn praise? There was one composer, one genius of almost unfathomable gifts, whom Mendelssohn worshipped unto idolatry, and that was John Sebastian Bach. But was Bach, in the sense which the word has been used in "these discussions," strictly clerical? We trow not. It happened that Bach was working along clerical lines; it happened that his art was associated with religion, so far as the verbal inspiration of his music was concerned. But his art was as free as the winds, as liberal as the seasons, as open as the gates of liberty in thought, as sweet as the youngest rose of the late spring. Bach took

clericalism for his subject; but emphatically he stood outside his subject. We began by saying that religion does not impound music save as a slave. Bach thought that religious thought was the master of his music. We perceive that the chapter, as thus stated, must be read backwards. And in that backward reading we come again to the point from which we started, that the religious music of to-day is practically a slave of convention.

It is a pity that it should be so; for, indeed, there is much to admire and to enjoy in the form of religious music which has become so conventional among us. The fact is that association goes too far with all of our thoughts. No doubt in ancient Egypt — that veritable sphinx and teaser of thought — the hierophantic music was based on such conventional lines as made hearers cross the breast and bow obeisance whenever the familiar phrases accosted the ear. So is it with us to-day. New thinkers break the bonds and conquer fresh provinces, but convention lasts for ever; and of every form of convention the clerical is the most perdurable.

PERIODS OF THE DANCE.

(From the *Pall Mall Gazette.*)

When the Great Musical Authority, who has not yet made his appearance, writes his titanic work on musical history, it may shrewdly be suspected that a far greater attention will be paid to the development — or rather perhaps, one should say, the fluctuating spirit — of dance music than has been paid to it by musical thinkers of the past. The music of the dance, perhaps even more than the music of the folk-song, touches that time-sentiment which is subsequently to become historical. Contemporary dance music of any period is a very singular and effective revealer of the habitual attitude of men. This is a speculation based upon the very essence of historical truth.

Look first at the varieties of dance music, as we know them superficially among many nations. At the foundation of things, you must, of course,

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have rhythm of some kind or another, just as in all song and other music melody must be your basis. The two feet are more limited in their power of expressiveness than is the power for utterance in the vocal cords or in instrumental cadences. A dance must, therefore, necessarily involve a more constrained and definite repetition of effect than any other embodiment of the human musical spirit.

Accordingly, you have the savage dance, which is (to all intents and purposes) rhythm and nothing more. The rhythmic beating of one stick upon another, the monotonous wailing of a few notes indefinitely repeated, the soft clapping of hands according to a formula of time — by such means as these sufficient material was provided for the rudest form of dance. But this is not all. By such means as these, without musical intervals, elaborately civilized dances might, if the procedure were at all endurable to the ear, be accompanied. It is because civilized elaboration of movement and time go, to our thinking (though how far this is a speculation which is based on conventional thought cannot accurately be estimated), naturally together, that rhythmic music becomes a necessity, a *sine qua non*, of the modern conception of the dance.

Then it is found that the modern dance music reflects the more or less cultured (at all events, the socially cultured) spirit of the time. Take the dance music, for example, of Arcangelo Corelli. Every superb bar of that splendid musician's dances breathes sumptuousness and gilded elegance. Gavotte, gigue, sarabanda, the spirit of graceful movement and of formal perfection is absent from none of them. Almost as you hear them you can see the powdered wigs of the ladies, their cutaway skirts showing open lacework in front, and bunched back. You can see the gentlemen's ruffled wrists, their silk coats, their buckled, red-heeled shoes, their white stockings. There is an ample ease everywhere. The dance of the time reflects the leisure of the time — the leisure to dress, the leisure to bow, to join arched hands, to move quietly, to gesture with an air — the power, above all, to compose in groups.

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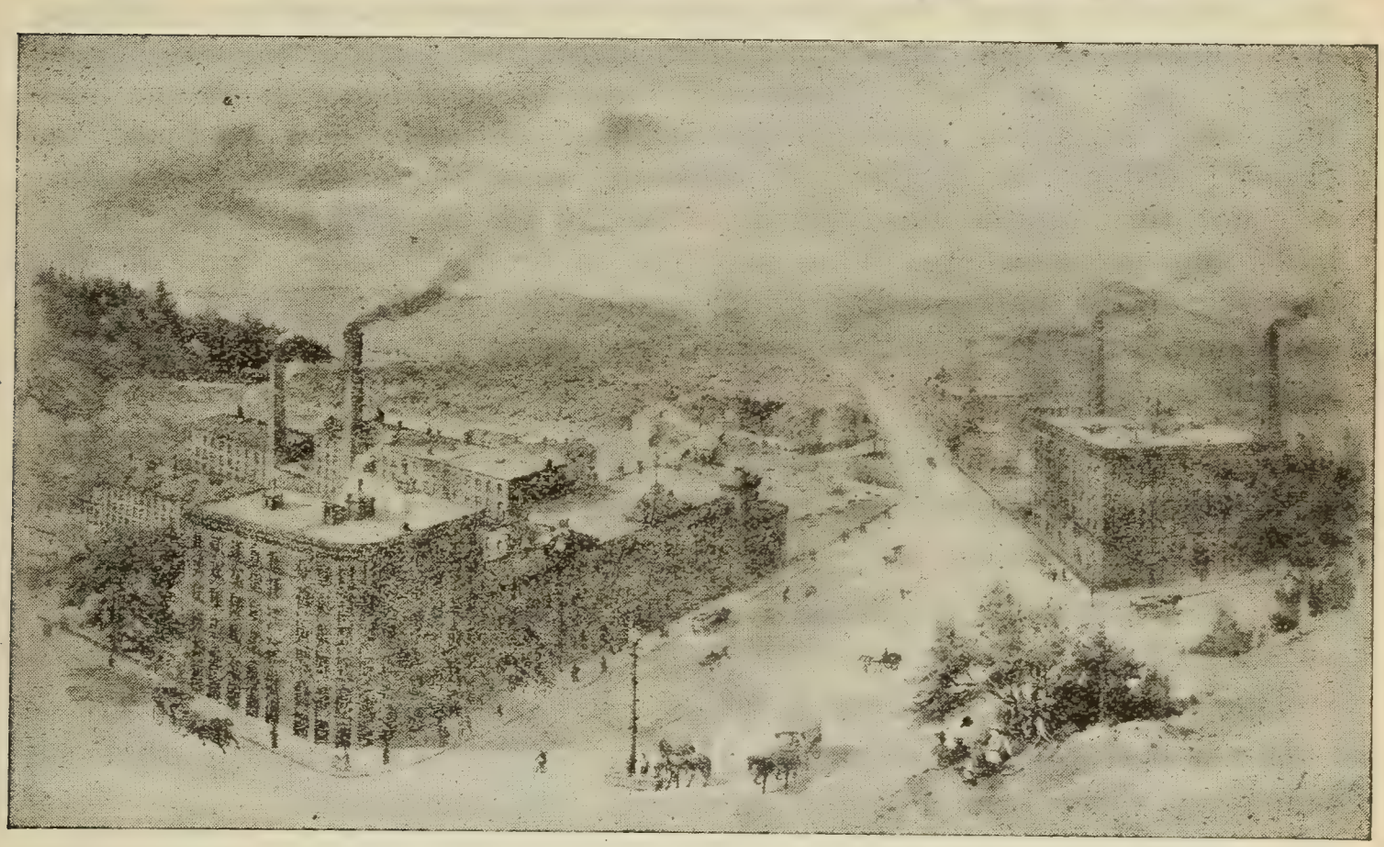

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The music, then, as has been said, is the counterpart of this picture in manners. Symmetrically perfect, with the most attentive and careful equipoise of bar against bar, it has the very genius of faultlessness. We take Corelli naturally, because he was a singular master, but in dance music that was most undoubtedly the general fashion of his particular period. Take, again, Gluck. What can be more significant than the ballet-music of his "Alceste," to take this one instance? Here you have a formalism in dance that is ever on the verge of bursting out into flame. The shackles are less strait than those of an earlier time, less binding. Still remain the gravity, the imperturbable genius in convention, which again reflects contemporary thought and contemporary movement.

Fly forward, and here is Byron writing "The Waltz." The trim conventions are overset, fled away on the wings of the French Revolution. The social world is awake with movement, with stir, with bustle. The music grows in pace and — loses in dignity. Waltz, schottische, polka, *hoc genus omne*, speed along the paths of the nineteenth century. Nobody needs leisure. How can a generation linger over a hand when it has no time to linger over life? Modernity is abroad, seething with Steam, hustling with invention, flying with Science. Strauss now becomes the classic; and a host of the great obscure, among whom Strauss certainly was not, turn on the hurdy-gurdy. To-day we are still in flight, in the ball-room as elsewhere. One may not regret the reason; but, ah! one may regret the impossibility of our seeing the reincarnation of a certain Sarabanda in G minor that the present writer recalls as he thinks of Corelli.

SYMPHONIC VARIATIONS ON AN ORIGINAL THEME, OP. 78.

ANTON DVOŘÁK.

(Born at Mühlhausen (Nelahozeves), near Kralup, Bohemia, Sept. 8, 1841; now living at Prague.)

This work was begun Sept. 6, 1877. It was finished Sept. 28, 1877.

It was performed in Vienna in 1887, and Hanslick then said that the theme was taken from a Bohemian chorus, "Já jsem guslar."

Mme. Antoinette Szumowska,

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It was first performed in Boston at a Symphony Concert, Feb. 23, 1889; and it was played again at a concert on Dec. 31, 1898.

The theme, lento e molto tranquillo, C major, 2-2, is stated in twenty measures. It begins in octaves in the strings against sustained notes in the wind, and is later in full harmony. The first period is in seven measures. The theme is simple, and it is clothed simply in the first presentation. There are twenty-seven variations and a finale.

A commentator has said of this finale, "Dvořák pays a tribute to his national enthusiasm by a masterly movement in counterpoint." This is contrary to the general opinion that Bohemian enthusiasm is not expressed in fugal form, but in dances, chodovska, chodové, skakava, strasak, baborak, zezhulicka, dudák, and, above all, the polka.

The variations are, as a rule, short. Some are contrapuntal, others free and romantic.

Variations 2, 6, 9, 10, 20, 21, 24, will be omitted at this concert.

The work is scored for 2 flutes (the second is interchangeable with piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, kettle-drums, strings.

"Wotan's Farewell" and the "Fire Charm," from "Die Walküre."

Richard Wagner.

(Born at Leipsic, May 22, 1813; died at Venice, Feb. 13, 1883.)

Wagner sketched the plot of the "Ring" as early as 1848. He wrote Uhlig in 1852: "The introductory evening is really a complete drama, quite rich in action; I have finished fully half of it. 'Die Walküre' entirely." In August, 1854, he was at work on the sketch of the score of "Die Walküre," and the sketch was finished in December. In February, 1855, he had almost finished the scoring of Act I. when he was called to conduct a season of Philharmonic Concerts at London. He

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began work again on the Seelisberg, near Zurich, but he was sick and his wife was sick, and he was worried beyond endurance. He wrote Liszt: "'The Walküre' I have now with difficulty completed to the middle, including a clear copy. Now I have been kept from work for eight days by illness; if this thing continues, I shall soon despair of ever elaborating my sketches and completing the score." He sent the first two acts to Liszt on Oct. 3, 1855, and said: "This representation on paper will probably be the only one which I shall ever achieve with this work, for which reason I linger over the copying with satisfaction." Liszt immediately answered: "Dearest Richard, you are truly a divine man! . . . When we meet, more about your magnificent, marvellous work." And the Princess von Wittgenstein assured Wagner that she had wept tears of sensibility "bitter tears over the scene between Siegmund and Sieglinde! That is beautiful, like eternity, like earth and heaven." The last act was finished in April, 1856. Wagner wrote Liszt: "I am extremely eager to know how the last act will affect you; for beside you I have no one to whom it would be worth while to communicate this. It has turned out well — is probably the best I have so far written. A terrific storm — of elements and of hearts — which gradually calms downs to Brünnhilde's magic sleep."

"Die Walküre" was performed for the first time, and against the wish of the composer, at the Royal Court Theatre, Munich, Aug. 26, 1870, when Kindermann * created the part of Wotan. The first authorized performance was at Bayreuth, Aug. 14, 1876, when Betz was the Wotan.

The first performance in America was at the Academy of Music, New York, April 2, 1877, when Preusser was the Wotan. The first performance in Boston was at the Boston Theatre, April 16, 1877, with Eugenie Pappenheim as Brünnhilde, Pauline Canissa as Sieglinde, Miss Grimmenger as Fricka, A. Bischoff as Siegmund, Felix Preusser as Wotan, A. Blum as Hunding. Adolf Neuendorff conducted.

"Wotan's Farewell and the Fire Charm" was first performed in Boston from manuscript at a Thomas Concert, Jan. 20, 1875. Franz Remmertz was the Wotan. The excerpt has been performed in Boston at concerts of the Boston Symphony Orchestra,— Dec. 30, 1882 (Mr. Henschel singer), Nov. 10, 1888 (Emil Fischer), April 2, 1892 (Heinrich Meyn), Dec. 5, 1896 (Pol Plancon), March 19, 1898 (David Ffrangcon Davies).

The text of the scene is as follows: —

WOTAN.

(*Blickt ihr ergriffen in das Auge, und hebt sie auf.*)

Leb' wohl, du kühnes
herrliches Kind!

* August Kindermann, bass baritone, born Feb. 6, 1817, at Potsdam, died March 6, 1891, at Munich, began his career when he was sixteen as a chorus singer in the Berlin Royal Opera, and was intrusted by Spontini with minor solo parts. From 1839 to 1846 he was a member of the Leipsic Opera Company. In 1846 (August 1) he joined the Munich company. He created the part of Wotan in "Das Rheingold" at Munich, Sept. 22, 1869, and on July 26, 1882, the part of Titurel in "Parsifal" at Bayreuth, but his voice was then raucous, and he was distressingly false to the true pitch. He was the father of Hedwig Reicher-Kindermann (1853-[illegible]), a dramatic soprano of heroic voice and unbridled temperament, who, after singing at the Court Theatre and the Theater am Gärtnerplatz of Munich, at Hamburg, Paris, and Leipsic (1880-82), won great renown in Neumann's wandering "Wagner Theatre."

Du meines Herzens
heiliger Stolz,
eb' wohl! leb' wohl! leb' wohl!
Muss ich dich meiden,
und darf minnig
mein Gruss nimmer dich grüssen;
sollst du nicht mehr
neben mir reiten,
noch Meth beim Mahl mir reichen;
muss ich verlieren
dich, die ich liebte,
du lachende Lust meines Auges: —
ein bräutliches Feuer
soll dir nun brennen,
wie nie einer Braut es gebrannt!
Flammende Gluth
umglühe den Fels;
mit zehrenden Schrecken
scheuch's es den Zagen;
der Feige fliehe
Brünnhilde's Fels: —
denn Einer nur freie die Braut,
der freier als ich, der Gott!

(BRÜNNHILDE *wirft sich ihm gerührt und entzückt in die Arme.*)

WOTAN.

Der Augen leuchtendes Paar,
das oft ich lächelnd gekos't
wenn Kampfes-Lust
ein Kuss dir lohnte,
wenn kindisch lallend
der Helden Lob
von holden Lippen dir floss; —
dieser Augen strahlendes Paar,
das oft im Sturm mir geglänzt,
wenn Hoffnungs-Sehnen
das Herz mir sengte,
nach Welten-Wonne
mein Wunsch verlangte
aus wild webendem Bangen: —
zum letzten Mal
letz' es mich heut'
mit des Lebewohles
letztem Kuss!
Dem glücklicher'n Manne
glänze sein Stern;
dem unseligen Ew'gen
muss es scheidend schliessen!
Denn so — kehrt
der Gott sich dir ab:
so küsst er die Gottheit von dir.

(*Er küsst sie auf beide Augen, die ihr sogleich verschlossen bleiben: sie sinkt sanft ermattend in seinen Armen zurück. Er geleitet sie zart auf einen niedrigen Mooshügel zu liegen, über den sich eine breitästige Tanne ausstreckt. Noch einmal betrachtet er ihre Züge und schliesst ihr dann den Helm fest zu; dann verweilt sein Blick nochmals schmerzlich auf ihrer Gestalt, die er endlich mit dem langen Stahlschilde der Walküre zudeckt.— Dann schreitet er mit feierlichem Entschlusse in die Mitte der Bühne und kehrt die Spitze seines Speeres gegen einen mächtigen Felsstein.*)

Loge hör'!
lausche hieher!
Wie zuerst ich dich fand
als feurige Gluth,
wie dann einst du mir schwandest

als schweifende Lohe:
wie ich dich band,
bann' ich dich heut'!
Herauf, wabernde Lohe,
umlod're mir feurig den Fels!
Loge! Loge! Hieher!

(*Bei der letzten Anrufung schlägt er mit der Spitze des Speeres dreimal auf den Stein, worauf diesem ein Feuerstrahl entfährt, der schnell zu einem Flammenmeere anschwillt, dem Wotan mit einem Winke seiner Speerspitze den Umkreis des Felsens als Strömung zuweist.*)

Wer meines Speeres
Spitze fürchtet,
durchschreite das Feuer nie!

(*Er verschwindet in der Gluth nach dem Hintergrunde zu.*)
(*Der Vorhang fällt.*)

Mr. William Foster Apthorp has Englished this as follows: —

WOTAN.

(*Much moved, he looks her in the eye, and raises her up.*)

Farewell, thou brave, splendid child! Thou sacred pride of my heart, farewell! farewell! farewell! Must I avoid thee, and must my greeting never more lovingly greet thee; shalt thou no more ride by my side, nor hand me mead at the banquet; must I lose thee, thee whom I loved, thou laughing delight of my eyes: — then shall a bridal fire burn for thee, as never one burned for a bride! Let a flaming glow glow round the rock; let it scare the coward with devouring terrors; may the dastard flee Brünnhilde's rock: — for let only one woo the bride, who is freer than I, the god!

(BRÜNNHILDE *throws herself, touched and in ecstasy, into his arms.*)

WOTAN.

The shining pair of eyes that I oft have smilingly fondled, when a kiss was the reward of thy joy in fight, when the praise of heroes flowed in childish prattle from thy sweet lips: — this beaming pair of eyes, that so often have gleamed upon me in the storm, when the yearning of hope singed my heart, and my wish longed after world-ecstasies from out of wildly weaving terror: — for the last time let it rejoice me to-day with the last farewell kiss! Let thy star shine for the happier man; it must be quenched in parting for the hapless eternal one! For thus does the god turn from thee: thus does he kiss the divinity from thee.

(*He kisses her upon both eyes, which forthwith remain closed: she falls gently fainting back in his arms. He leads her gently to lie on a low moss hillock, over which a fir-tree spreads out its wide branches. Once more he contemplates her features, and then closes her helmet; then his glance lingers once more sorrowfully on her form, which he at last covers with the Valkyr's long steel shield. Then he walks with solemn determination to the middle of the stage, and turns the point of his spear toward a mighty boulder.*)

Loge, hear! listen hitherward! As first I found thee as fiery glow, as then once thou vanishedest from me as swishing flame: as then I bound thee, I loose thee to-day! Up, flickering flame, flame around the rock all ablaze! Loge! Loge! Hither to me!

(*At the last call he strikes the rock three times with the point of his spear, whereupon a flash of fire darts out from it, and quickly grows to a sea of flame, to which Wotan points out the circuit of the rock for its channel with his spear point.*)

Let him who fears the point of my spear never walk through the fire!

(*He vanishes toward the background through the glow. The curtain falls.*)

The orchestral part of this scene is scored for piccolo, 3 flutes (one of which is interchangeable with piccolo), 3 oboes, cor anglais, 3 clarinets, bass clarinet, 3 bassoons, 8 horns, 3 trumpets, bass trumpet, 4 trombones, contrabass tuba, 2 pairs of kettle-drums, 6 harps, glockenspiel, triangle, cymbals, strings.

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II. Andante con moto (D minor).
III. Con moto moderato (A major).
IV. Saltarello: Presto (A minor).

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Mendelssohn wrote from Rome in December, 1830: "As for my work, I am fully occupied. The 'Hebrides' is done at last, and is a curious thing. . . . For Christmas I propose to write Luther's choral, 'Vom Himmel hoch.' This I shall have to do all alone,—a pretty serious piece of business, as, indeed, will be the anniversary of the silver wedding, on which I shall light up a lot of candles for myself, play the 'Vaudeville,' and look at my English bâton. After that I shall take hold again of my instrumental music, write some more things for the pianoforte, and perhaps another and second symphony; for there are two rattling around in my head." It will be remembered that Mendelssohn wrote ten measures of the Andante of the "Scotch" symphony, July 30, 1829, at Edinburgh, and that he worked rather fitfully on the symphony in 1830 at Rome, but did not finish it until early in 1842 at Berlin.

In February, 1831, he wrote again from Rome: "I am making great progress with the Italian Symphony. It will be the most mature thing I have ever done, especially the last movement, Presto agitato. I have not yet found exactly the right thing for the Adagio, and I think I must put it off for Naples." He wrote a few days later: "If I could do one of my two symphonies here! The Italian one I must and will put off till I have seen Naples, which must play a part in it."

He wrote from Naples on April 27, 1831: "The bad weather which we have been having for some days was good for my working, and I plunged with all zeal into the 'Walpurgis Night.' The thing grows more and more interesting to me, and I spend on it every free moment. It will be done in a few days, I think, and it will be a jolly piece. If I remain in the

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present humor, I shall finish my Italian Symphony, and then I shall have something to show for my winter's work."

But the symphony was not finished when Mendelssohn left Naples. He wrote from Paris (Jan. 21, 1832) to his sister: "Do you ask why I do not compose the Italian A major symphony? Because I am composing the A minor overture with which I am going to introduce the 'Walpurgis Night.'"

At the general meeting of the Philharmonic Society, London, Nov. 5, 1832, the following resolution was unanimously passed:—

That Mr. Mendelssohn-Bartholdy be requested to compose a symphony, an overture, and a vocal piece for the Society, for which he be offered the sum of one hundred guineas.

That the copyright of the above compositions shall revert to the author after the expiration of two years, the Society reserving to itself the power of performing them at all times, it being understood that Mr. Mendelssohn have the privilege of publishing any arrangement of them as soon as he may think fit after their first performance at the Philharmonic concerts.

Mendelssohn wrote a letter of acceptance, in which he expressed his "sincerest acknowledgments" and "warmest thanks." "I need not say how happy I shall be in thinking that I write for the Philharmonic Society." He made his third visit to London in April, 1833, and was again happy in "that smoky nest." He lodged in Great Portland Street, stood godfather to Felix Moscheles, who, as a painter, visited this country, and wrote to the secretary of the Philharmonic Society: "I beg you will inform the Directors of the Philharmonic Society that the scores of my new symphony and overture are at their disposal, and that I shall be able to offer them a vocal composition in a short time hence, which will complete the three works they have done me the honor to desire me to write for the Society. But, as I have finished two new overtures since last year, I beg to leave the choice to the Directors as to which they would prefer for their concerts; and, in case they should think both of them convenient for performance, I

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beg to offer them this fourth composition as a sign of my gratitude for the pleasure and honor they have again conferred upon me."

The "Italian" symphony was performed for the first time and under the direction of the composer at the sixth concert of the Philharmonic Society that season, May 13, 1833. "The concerts of the Society were this year, and onward, given in the Hanover Square Rooms, which had just been remodelled. The symphony made a great impression, and Felix electrified the audience by his wonderful performance of Mozart's Concerto in D minor, his cadenzas being marvels in design and execution. His new overture in C was produced at the last concert of the season."

After this performance Mendelssohn laid the symphony aside. He did not produce it at Leipsic during his direction of the Gewandhaus Concerts, and it was not published until after his death.

The first performance in Boston was probably on Nov. 15, 1851, in Tremont Temple at a concert of the Musical Fund Society, Mr. G. J. Webb conductor. The programme was as follows: —

PART I.

1. Grand Symphony No. 4 (posthumous works of Mendelssohn).
2. Rondo from "Lucia di Lammermoor" . . . . . *Donizetti*
   Signora Biscaccianti.

PART II.

1. Overture, "Zauberflöte" . . . . . *Mozart*
2. Introduction et Variations sur un Thème Original.
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3. Song, "The Skylark" . . . . . *J. L. Hatton*
   Signora Biscaccianti.
4. Adagio from Quintette, Op. 20 . . . . . *Beethoven*
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5. Terzetto. Finale from second act, "Lucrezia Borgia" . . . . . *Donizetti*

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6. Rondo from "La Sonnambula" (By request) . . . . . *Bellini*

Signora BISCACCIANTI.

7. Grand Overture, Op. 14 . . . . . *Niels W. Gade*

***

As Sir George Grove well remarked of this work: "The music itself is better than any commentary. Let that be marked, learned, and inwardly digested."

Reismann found the first movement, Allegro vivace, A major, 6-8, to be a paraphrase of the so-called Hunting Song in the first group of Songs without Words. It is true that the tonality is the same, and this is often enough to fire the imagination of a commentator.

The second movement, Andante con moto, D minor, 4-4, sometimes called the Pilgrims' March, but without any authority, is said "to have been a processional hymn, which probably gave the name of 'Italian Symphony' to the whole"(!) Lampadius remarks in connection with this: "I cannot discover that the piece bears any mark of a decided Catholic character, for, if I recollect rightly, I once heard Moscheles say that Mendelssohn had in his mind as the source of this second movement an old Bohemian folk-song.

The third movement is marked simply "Con moto moderato" (A major, 3-4). "There is a tradition (said to originate with Mendelssohn's brother-in-law, Hensel, but still of uncertain authority) that it was transferred to its present place from some earlier composition. It is not, however, to be found in either of the twelve unpublished juvenile symphonies; and in the first rough draft of this symphony there is no sign of its having been interpolated. In style the movement is, no doubt, earlier than the rest of the work."

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The finale is a saltarello, presto, 4-4, and it was undoubtedly inspired by the Carnival at Rome, of which Mendelssohn gave a description in his letter of Feb. 8, 1831. "On Saturday all the world went to the Capitol, to witness the form of the Jews' supplications to be suffered to remain in the Sacred City for another year, a request which is refused at the foot of the hill, but, after repeated entreaties, granted on the summit, and the Ghetto is assigned to them. It was a tiresome affair; we waited two hours, and, after all, understood the oration of the Jews as little as the answer of the Christians. I came down again in very bad humor, and thought that the Carnival had begun rather unpropitiously. So I arrived in the Corso and was driving along, thinking no evil, when I was suddenly assailed by a shower of sugar comfits. I looked up; they had been flung by some young ladies whom I had seen occasionally at balls, but scarcely knew, and, when in my embarrassment I took off my hat to bow to them, the pelting began in right earnest. Their carriage drove on, and in the next was Miss T——, a delicate young Englishwoman. I tried to bow to her, but she pelted me, too; so I became quite desperate, and, clutching the confetti, I flung them back bravely. There were swarms of my acquaintances, and my blue coat was soon as white as that of a miller. The B——'s were standing on a balcony, flinging confetti like hail at my head; and thus pelting and pelted, amid a thousand jests and jeers and the most extravagant masks, the day ended with races."

The saltarello was a dance in 6-8 or 6-4 time, of the fifteenth and sixteenth centuries, at Rome, and in the neighborhood of that city. Walther thus described it in his "Musikalisches Lexicon" (1732): "Saltarella or Saltarello (Ital.) is a kind of movement which all along goes into leaping, and is almost always in triple time. The first beat of each measure is marked. And one says 'in Saltarello' when three quarter notes are against a half note; or three eighth notes against a quarter, as in 6-8,

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especially if the first note of each beat is accented sharply. And such also were the Forlanes of Venice, the Siciliennes, the English jigs, and other gay dances, whose tunes hop and leap." This definition was taken by Walther from Brossard's "Dictionaire de Musique" (Paris, 1703). Walther adds: "The name is also given to a short dance known to us Germans as the 'Nach-Tantz' because it is generally or must be *de jure* shorter than the Vor-Tantz.'" Modern descriptions of the dance vary. An English writer in "Dancing" (Badminton Library, London, 1895) says it is in 2-4 time, and is a duet dance of a skipping nature. "The woman always holds her apron, and performs graceful evolutions in the style of the Tarantella. The couple move in a semi-circle, and the dance becomes faster and faster as it progresses, accompanied by many beautiful motions of the arms. This is a very ancient dance, and has quite a unique character: we find that it is especially performed by gardeners and vintners." Desrat, the most trustworthy writer on dances ("Dictionnaire de la Danse," Paris, 1895), says of it: "The movements of both dance and music are of exceptionally original character. There is a real struggle in agility between the dancers. The man plays the guitar and his partner strikes a tambourine while they are dancing. The saltarello is a favorite with the vintners, who excel in it. There is no limit to the number of the couples, and the steps are close together and hurried, now on one foot, now on e other." The dance was never in fashion among noble dames; for the speech of Julian de Medicis, in Castiglione's "Il Cortegiano" (printed at Venice in 1528), mirrors the opinion of the period. I quote from the brave version of Sir Thomas Hoby: "Since I may fashion this woman after my mind, I will not only have her not to practise these manly exercises so sturdy and boisterous, but also even those that are meet for a woman, I will have her to do them with heedfulness and with the soft mildness that we have said is comely for her. And therefore in

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dancing I would not see her use too swift and violent tricks, nor yet in singing or playing upon instruments those hard and often divisions that declare more cunning than sweetness. Likewise the instruments of music which she useth (in mine opinion) ought to be fit for this purpose. Imagine with yourself what an unsightly matter it were to see a woman play upon a tabor or drum, or blow in a flute or trumpet, or any like instrument: and this because the boisterousness of them doth both cover and take away that sweet mildness which setteth so forth every deed that a woman doeth. Therefore when she cometh to dance, or to show any kind of music, she ought to be brought to it with suffering herself somewhat to be prayed, and with a certain bashfulness, that may declare the noble shamefastness that is contrary to headiness."

Some other examples of the saltarello in music are those by Berlioz in "Benvenuto Cellini" and the overture, "Roman Carnival," Gounod's Saltarello for orchestra (Concert Populaire, Paris, Dec. 2, 1877), piano pieces by Alkan, Heller, Raff.

It is a singular reflection on "local color" in music that Schumann mistook the "Scotch" symphony for the "Italian," and wrote of the former: "It can, like the Italian scenes in 'Titan,' cause you for a moment to forget the sorrow of not having seen that heavenly country."

The best explanation of this Symphony No. 4, if there be need any of explanation, is found in the letters of Mendelssohn from Italy. Nor are the remarks of Ambros without pertinence. "And just that Italian clearness of outline, that cheerful ingenuous enjoyment of abounding life without dream-like reflection, is a fundamental feature of the A major symphony. If it were not too hazardous, one might say, just as from Beethoven's Pastoral Symphony, the local tone of the charming environs of Nussdorf, Heiligenstadt, Grinzing, etc. (near Vienna), sounds forth, only because the master accidentally felt and conceived these tones *there*,

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there sounds in Mendelssohn's symphony, not indeed the impression of Rome,— the *urbs æterna*, where, according to Jean Paul's expression, the spirits of heroes, artists, and saints gaze on man, seriously admonishing him,— but rather the local tone of the environs of Monte Cavo in the adjacent Albanian chain of mountains. Indeed, we may readily imagine the youth Mendelssohn looking out, let us say, from Nemi or Genzano across the rounded mirror of the sea upon the splendid foliage of the wooded cliffs of the coast, and how the motive of the first movement, loudly exulting in the full joy of life, passes through his soul, so that he has to sing it aloud.

"The Andante has been thought by some to be in the church style. 'The cowl,' according to an old proverb, 'does not make the monk,' and just as little does a continuous contrapuntal bass make a piece of music into a contrapuntally conceived one. We might perhaps say more appropriately that the Andante tells a romance of the olden time, as it were, in the style of Chronicles,— only the poet's eye occasionally betrays itself, sadly smiling. Being once in the Albanian mountains, with our fancy, perhaps we now recall the picturesque castle-embattlements of Grotta Ferrata, and the old devotional stations with the solemn mosaic pictures of saints upon a gold ground.

"In the Minuet the person of the tone-poet advances more into the foreground: it is the purest feeling of well-being, of calm, happy enjoyment, that emanates from the gentle movement of this melody, as if reciting to itself Rückert's glorious words: —

> 'Die Erd' ist schön genug den Himmel zu erwarten,
> Den Himmel zu vergessen nicht schön genug ihr Garten.'
>
> (The earth is fair enough to make us hope for heaven,
> Her garden not so fair that heaven is lost to mind.)

And these horns in the Trio, are they not as if, in the midst of the Italian

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paradise, a truly German yearning comes over him for the dear light green of the woods of his home?

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*
* *

The symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, kettle-drums, and strings.

Anton Van Rooy, baritone, was born at Rotterdam on Jan. 12, 1870. When he was seven years old he was a soprano in a choir of his native city. He was educated for a business life, but he studied singing with Julius Stockhausen, of Frankfort, and Miss Bech, of Berlin. He began singing in song recitals throughout Germany; and in 1897, after a concert at Heidelberg, he made the acquaintance of Mrs. Tode, a daughter of Cosima Wagner, who, impressed by his performance of Wotan's "Abschied," invited him to Bayreuth, where he was engaged as Wotan for the festival of that year. After that he sang at Bayreuth as Hans Sachs and as the Dutchman. He has sung, as a guest, at Berlin, London, and other opera houses, and in concert at London, New York, and in France, Austria, and the Netherlands. His first appearance in the United States was at the Metropolitan, New York, Dec. 14, 1898, as Wotan. He has also appeared in this country as Kurvenal, Wolfram, and Escamillo. His

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first appearance in Boston was as Wotan in "Die Walküre," March 30, 1899. He was the Kurvenal (April 3), that season at the Boston Theatre, and he sang arias from "St. Paul" and "Elijah" in a concert given by Mr. Grau's company April 2.

SONG, "TO HOPE," OP. 94 . . . . . LUDWIG VAN BEETHOVEN.

(Born at Bonn, Dec. 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven wrote music for Tiedge's poem, "An die Hoffnung." The song was published in 1805, and is known as Op. 32.

He wrote another setting, which was published in 1816 at Vienna and advertised April 22. This version, dedicated to the Princess von Kinsky (born Karoline, Countess von Kerpen), is known as Op. 94.

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	COME CLOSE, BELOVED	by F. Lambert.	Three keys
	LIFE IS VAIN	by Ellen Wright.	Two keys
	THE LORD IS MY SHEPHERD	by S. Liddell.	Four keys

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haustible Hr. van Beethoven has introduced with a recitative Tiedge's poem, which is full of feeling, and reproduced admirably the poem, composed throughout tenderly and warmly. The little work is one of the latest pieces of this artist, and all souls of delicate feeling will rejoice in its appearance."

Tiedge's "Urania," a lyric-didactic poem, which abounds in sentimental rationalism, was published at Halle in 1801. The lyrical portions pleased composers of music.

Beethoven's first setting of "An die Hoffnung" is a song in conventional strophe form. The second version consists of a recitative (poco sostenuto, 2-2, allegro) and an aria (larghetto, 4-4). The original words are as follows: —

Ob ein Gott sei? ob er einst erfülle, was die Sehnsucht weinend sich verspricht? Ob, vor irgend einem Weltgericht, sich dies räthselhafte Sein enthülle? Hoffen soll der Mensch! er frage nicht!

Die du so gern in heil'gen Nächten feierst,
Und sanft und weich den Gram verschleierst,
Der eine zarte Seele quält,—
O Hoffnung! lass, durch dich empor gehoben,
Den Dulder ahnen, dass dort oben
Ein Engel seine Thränen zählt.
Wenn, längst verhallt, geliebte Stimmen schweigen,
Wenn unter ausgestorb'nen Zweigen
Verödet die Erinn'rung sitzt:
Denn nahe dich, wo dein Verlassner trauert,
Und von der Mitternacht umschauert,
Sich auf versunk'ne Urnen stütz.

Und blickt er auf, das Schicksal anzuklagen,
Wenn scheidend über seinen Tagen
Die letzten Strahlen untergehn;
Dann lass ihn um den Rand des Erdentraumes,
Das Leuchten eines Wolkensaumes,
Von einer nahen Sonne, sehn!

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Thou who through night to reign calm pleasure feelest,
And kindly with a veil concealest
From tender souls their meed of woe;
Bright Hope, let those who grieve, approaching near thee,
This blessed truth proclaiming, hear thee,
An angel counts all tears that flow.

When voices die away, which once were cherish'd,
When under boughs whose leaves have perish'd,
Deserted mem'ry sits and mourns;
Then come to him whose heart some woe distresses,
Whom midnight with its gloom oppresses,
Who weary leans on broken urns.

And should he lift his eyes, stern fate upbraiding,
The last, last rays above him fading,
That us'd the light of life to be;
Then through another sun's soft lustre shining,
A gorgeous cloud with silver lining,
Beyond earth's vision let him see.

— *From the Boosey Edition of Beethoven's Songs.*

Franz Wild, a once famous German singer (born at Hollabrun, in Lower Austria, Dec. 31, 1791, died at Ober Döbling, near Vienna, Jan. 2, 1860), met Beethoven at a festival concert given in Vienna on the birthday of the Tsarina of All the Russias, Jan. 25, 1815. At this concert Beethoven appeared for the last time in public as a pianist. Wild sang Beethoven's

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"Adelaide," and with great success, as he said. He also said: "The Master, delighted by the choice of his song, which was effected by me, hunted me up and said he was ready to accompany me. Pleased by my performance, he declared his intention* to orchestrate the song. This never happened, nevertheless he wrote for me the cantata, 'An die Hoffnung' (text by Tiedge) with pianoforte accompaniment, which I, accompanied by him, sang at a Matinée before a select company." And on April 20,† 1816, Wild gave a little musical party at the house of an amateur, when he sang both "Adelaide" and "An die Hoffnung." Beethoven again accompanied him, and this was his farewell as an accompanist.

But did Beethoven write this cantata for Wild? Nottebohm says "No." The song was sketched between August, 1813, and the end of that year. It was sketched for soprano and in the old soprano key. Nottebohm believes, and with apparent good reason that it was composed for the Princess Kinsky, whose husband Ferdinand, in 1809, contributed 1,800 florins to a fund of 4,000 florins, to be given yearly to Beethoven. In this act of benevolence he was associated with the Archduke Rudolph and Prince Lobkowitz. Prince Kinsky was killed while riding on Nov. 3, 1812. There were unpleasant complications in the matter of the payment of his share of the yearly amount, but Nottebohm believes that Beethoven was a man of too great nobility to be dissuaded thereby from offering this musical consolation to the widow, and that as the sketch was made in 1813, and the song dedicated to her, Wild's story should not be believed.

Wild, trained in the choir of the monastery at Klosterneuburg, became a chorus singer at Viennese theatres. He afterwards was in the service of Prince Esterhazy, then again in opera at Vienna. He sang in various German cities, was singer to the Grand Duke of Hesse from 1816 to 1825. He visited Paris, to study with Rossini and Bordogni, stayed a

* Nottebohm does not believe that Beethoven ever said anything of the kind.
† Nottebohm says April 25.

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while at Cassel, and returned to Vienna in 1829, where he sang, except when he went a-touring, until 1845. His last appearance on the stage was on March 24, 1845. After that he was stage manager. His fiftieth jubilee as a singer was celebrated at Vienna by a concert, Nov. 8, 1857. At first a tenor, he sang in his later years such parts as Don Juan and Zampa. His voice, style, and action were highly praised by German critics, and he was a great favorite with audiences in German cities. When he sang in 1840 as a member of a visiting German opera company at London, Chorley wrote of him: "And a strenuous tenor veteran was there in Herr Wild, a singer who had seen out many dynasties and many composers, but who never could have been accepted as a favorite elsewhere than in Germany."

Christoph August Tiedge, known as "the Nestor of German poets," was born at Gardelegen, Dec. 14, 1752. He was a voluminous writer. A song, "An Alexis send' ich," from "Das Echo; oder, Alexis und Ida," was used by composers, and there were sets of variations for pianoforte thus entitled. He became acquainted with Charlotte Elisabeth Constantia (otherwise known as Elisa) von Medem, who was born in 1756 on an estate in Kurland. She married Count von der Recke, but she left him, and was divorced in 1776. Her life was a stormy one. She fell in with that amusing and picturesque rascal, Cagliostro, wrote her reminiscences of him, knew poverty, was invited by Catherine II. in 1795 to

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visit St. Petersburg, and there she was given the usufruct of an estate in Kurland. She wrote volumes of travels and poetry, and Tiedge went with her to Italy and Switzerland. Beethoven knew them well at Teplitz in 1811. In 1819 Tiedge and the Countess settled at Dresden, where she died in 1833, and left him property, so that he was comfortable until his death, March 8, 1841. After his death a Tiedge Fund was established, at first for the care of the poet's tomb, then for the benefit of needy poets and painters or their widows and children; and, after a third of the proceeds of a lottery drawn in 1860 had been added to the fund, the area of charity, which had been confined to Saxony, was extended to all Germany, and prizes were given to poems of acknowledged merit.

Felix Mottl, composer, conductor at Carlsruhe, and travelling virtuoso conductor, orchestrated the accompaniment of the second version of "An die Hoffnung." He has also orchestrated the accompaniments of Beethoven's "Der Wachtelschlag," "Die Ehre Gottes"; Mozart's "Abendempfindung," "Der Sylphe des Friedens"; "Wiegenlied"; Schubert's "Delphine"; Suleika's songs, Nos. 1, 2, "Thekla," "Wiegenlied"; von Weber's "Der kleine Fritz," "Meine Lieder," "Unbefangenheit"; songs by Wagner, etc.

FANTASIA IN F MINOR, OP. 103 . . . . . SCHUBERT–MOTTL.

(Franz Peter Schubert, born in the district Lichtenthal, Vienna, Jan. 31, 1797; died at Vienna, Nov. 19, 1828. Felix Mottl, born at Unter-St. Veit, near Vienna, Aug. 24, 1856; now living at Carlsruhe.)

This Fantasia was written originally for the pianoforte for four hands. The date of composition is unknown. Richard Heuberger, the latest biographer of Schubert, "Franz Schubert" (Berlin, 1902), says that the composer mentioned the work in a letter to Schott, the publisher, dated Feb. 21, 1828, and that von Bauernfeld * noted in his diary, May 9, 1828:

* Eduard von Bauernfeld, poet, writer of comedies, etc., translator, for a long time in government service, was born at Vienna in 1802, and he died there in 1890. He wrote entertainingly about Schubert and his circle in "Aus Alt- und Neu-Wien" and in "Buch von den Wienern."

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"To-day Schubert with Lachner played to me his new and wonderful four-handed fantasia"; and Heuberger asserts that the Fantasia was written early in 1828. The great Symphony in C major was written in March of that year.

There is a story that the Fantasia was inspired by Caroline, the younger daughter of Count Johann Esterhazy. Schubert taught music in this family at the country-seat at Zelez, in Hungary. During the summer of 1818 he was invited to be a member of the household, and he received two gulden for each lesson. Caroline was then eleven years old. He was at Zelez again in 1824 and for six months. It is said that after a flirtation with one of the serving-maids * he fell violently in love with Caroline; that she once reproached him for never having dedicated any music to her, and he answered: "What would be the good of it? Everything I have ever done has been dedicated to you"; that Schubert dedicated this Fantasia to her. Heuberger does not believe for a moment that Schubert entertained this passion. But Caroline was seventeen years old at the

*Some may lift eyebrows at this statement. But Schubert wrote in a letter dated at Zelez in 1818 "The cook is a pleasant fellow; the ladies' maid is thirty; the housemaid very pretty, and often pays me a visit; the nurse is somewhat ancient; the butler is my rival; the two grooms get on better with the horses than with us. The Count is a little rough; the Countess proud, but not without heart; the young ladies, good children. I need not tell you, who know me so well, that with my natural frankness I am good friends with everybody." It was from a kitchen-maid in the Esterhazy family that Schubert got a theme for his "Divertissement à la hongroise." As Grove says: "He is evidently more at home in the servants' hall than the drawing-room. . . . He was a born bourgeois, never really at his ease except among his equals and chosen associates." But William Hazlitt, in some respects the most fastidious of men, boldly wrote in his essay on "Great and Little Things": "For my part, I am shy even of actresses, and should not think of leaving my card with Madame Vestris. I am for none of these *bonnes fortunes;* but for a list of humble beauties, servant-maids and shepherd-girls, with their red elbows, hard hands, black stockings and mob-caps, I could furnish out a gallery equal to Cowley's, and paint them half as well. Oh! might I but attempt a description of some of them in poetic prose, Don Juan would forget his Julia. . . . I agree so far with Horace, and differ with Montaigne. I admire the Clementinas and Clarissas at a distance. The Pamelas and Fannys of Richardson and Fielding make my blood tingle. I have written love letters to such in my time, *d'un pathétique à faire fendre les rochers,* and with about as much effect as if they had been addressed to stone. The simpletons only laughed and said, that 'those were not the sort of things to gain the affections.' I wish I had kept copies in my own justification." See also Hazlitt's passion for Sarah Walker, the lodging-house keeper's daughter, who inspired the incredible "Liber Amoris." There is a celebrated remark of Dr. Johnson that may serve as commentary.

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time of Schubert's second visit, and his intimate friend, von Bauernfeld, wrote these mocking lines: —

"Verliebt war Schubert; der Schülerin
Galt's, einer der jungen Comtessen,
Doch gab er sich einer ganz andern hin,
Um — die andere zu vergessen."

(Schubert was in love with a pupil, that was all right, one of the young Countesses; yet he devoted himself to an utterly different one, for the purpose of — forgetting the other.)

Caroline married May 4, 1844, the Count Folliot von Crenneville, chamberlain, and a major in the army. She died in March, 1851.

As a matter of fact, the Fantasia was not dedicated by Schubert to the Countess. The dedication was written by the publishers after the death of the composer.

It is said that the "other" woman referred to by von Bauernfeld was Therese Grob, the daughter of a widowed silk manufacturer in the Lichtenthal. The household was a pleasant one; there was much music, for Therese had an uncommonly good, high soprano voice, and her brother played the violoncello. Schubert was a frequent visitor soon after he left the Convict, late in 1813. He was fond of Therese. He wrote a "Tantum Ergo" and a "Salve Regina" for her. She sang in the first performance of his Mass in F (Oct. 16, 1814). When he first met her, she was fifteen years old. She married in 1820. We know that in 1819 in two letters written by Schubert there are allusions to some love affair, but Schubert was acquainted wit many women.

The case is reduced to this: if Schubert fell in love with Caroline in 1818, she was then eleven years old. If he loved her in 1824, when she was seventeen, the "other," Therese, had been married four years. And another story goes that Schubert did not meet her after she was married.

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About all this Heuberger says little or nothing. Kreissle von Hellbron is the chief gossip, and he is seconded by Sir George Grove.

***

The Fantasia has been orchestrated at least thrice. Dr. Leopold von Sonnleithner (1797–1837), a lawyer of Vienna, who was extravagantly fond of music, and especially of Schubert's, who composed a little, who was largely instrumental in the publication of "Erlkönig" (1821), and at whose father's house some of Schubert's works were first performed from manuscript, arranged the fantasia for orchestra; and his arrangement, preserved in the archives of the Vienna Musikverein, was played at a concert in Vienna some time in March, 1864.

Ernst Rudorff, teacher and composer, scored it for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, kettle-drums, and strings.

Felix Mottl scored it for piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, kettle-drums, triangle, harp, strings. In this score are many directions to the conductor. On one page he warns him to avoid a strong crescendo, which would give to the passage an incongruously sentimental twist. "Between Schubert and the 'Songs without Words' there is an enormous difference." The score is dedicated to Dr. Josef Standhartner.

The Fantasia begins Allegro molto moderato, F minor, 4-4 time. The first theme is given out by the clarinet, then by the flute and oboe in octaves over the same accompaniment, then by the first violins and flute. After the entrance and elaboration of a subsidiary theme there is a return to the first theme, which leads to the second theme in F major; this is treated contrapuntally in the strings, wood-wind, and horns.

A short transition passage leads to a Largo maestoso in F-sharp minor,

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4-4 time, in which two new themes, one rather stern, the other more expressive, are elaborated.

This movement is followed by an Allegro vivace in F-sharp minor, 3-4 time, a scherzo with the trio in D major.

After the return of the scherzo there is a modulation to the original F minor, which leads to a return of the first theme of the first movement, in the clarinet and over the same accompaniment in the strings. There is an elaborate development. After a climax, again the clarinet sings the first theme, and a short coda leads to a pianissimo close.

The bringing back, by an enharmonic modulation, of the first movement, after the interruption by the largo and the scherzo, and the elaboration in the finale are considered by Mr. Arthur Mees as "significant of that quality of Schubert's music which is properly termed 'romantic,' on account of its being the result of the preponderance of emotional states over the more reflective condition which suggests the observance of crystallized schemes."

Schubert's Fantasia, orchestrated by Mottl, has been played at these concerts Jan. 2, 1886, Nov. 20, 1886, Feb. 8, 1896.

"WOTAN'S FAREWELL" AND THE "FIRE CHARM," FROM "DIE WALKÜRE."

RICHARD WAGNER.

(Born at Leipsic, May 22, 1813; died at Venice, Feb. 13, 1883.)

Wagner sketched the plot of the "Ring" as early as 1848. He wrote Uhlig in 1852: "The introductory evening is really a complete drama, quite rich in action; I have finished fully half of it. 'Die Walküre' entirely." In August, 1854, he was at work on the sketch of the score of "Die Walküre," and the sketch was finished in December. In February, 1855, he had almost finished the scoring of Act I. when he

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was called to conduct a season of Philharmonic Concerts at London. He began work again on the Seelisberg, near Zurich, but he was sick and his wife was sick, and he was worried beyond endurance. He wrote Liszt: "'The Walküre' I have now with difficulty completed to the middle, including a clear copy. Now I have been kept from work for eight days by illness; if this thing continues, I shall soon despair of ever elaborating my sketches and completing the score." He sent the first two acts to Liszt on Oct. 3, 1855, and said: "This representation on paper will probably be the only one which I shall ever achieve with this work, for which reason I linger over the copying with satisfaction." Liszt immediately answered: "Dearest Richard, you are truly a divine man! . . . When we meet, more about your magnificent, marvellous work." And the Princess von Wittgenstein assured Wagner that she had wept tears of sensibility, "bitter tears over the scene between Siegmund and Sieglinde! That is beautiful, like eternity, like earth and heaven." The last act was finished in April, 1856. Wagner wrote Liszt: "I am extremely eager to know how the last act will affect you; for beside you I have no one to whom it would be worth while to communicate this. It has turned out well — is probably the best I have so far written. A terrific storm — of elements and of hearts — which gradually calms downs to Brünnhilde's magic sleep."

"Die Walküre" was performed for the first time, and against the wish of the composer, at the Royal Court Theatre, Munich, Aug. 26, 1870, when Kindermann * created the part of Wotan. The first authorized performance was at Bayreuth, Aug. 14, 1876, when Betz was the Wotan.

*August Kindermann, bass baritone, born Feb. 6, 1817, at Potsdam, died March 6, 1891, at Munich, began his career when he was sixteen as a chorus singer in the Berlin Royal Opera, and was intrusted by Spontini with minor solo parts. From 1839 to 1846 he was a member of the Leipsic Opera Company. In 1846 (August 1) he joined the Munich company. He created the part of Wotan in "Das Rheingold" at Munich, Sept. 22, 1869, and on July 26, 1882, the part of Titurel in "Parsifal" at Bayreuth, but his voice was then raucous, and he was distressingly false to the true pitch. He was the father of Hedwig Reicher-Kindermann (1853-83), a dramatic soprano of heroic voice and unbridled temperament, who, after singing at the Court Theatre and the Theater am Gärtnerplatz of Munich, at Hamburg, Paris, and Leipsic (1880-82), won great renown in Neumann's wandering "Wagner Theatre."

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The first performance in America was at the Academy of Music, New York, April 2, 1877, when Preusser was the Wotan. The first performance in Boston was at the Boston Theatre, April 16, 1877, with Eugenie Pappenheim as Brünnhilde, Pauline Canissa as Sieglinde, Miss Grimmenger as Fricka, A. Bischoff as Siegmund, Felix Preusser as Wotan, A. Blum as Hunding. Adolf Neuendorff conducted.

"Wotan's Farewell and the Fire Charm" was first performed in Boston from manuscript at a Thomas Concert, Jan. 20, 1875. Franz Remmertz was the Wotan. The excerpt has been performed here at concerts of the Boston Symphony Orchestra,— Dec. 30, 1882 (Mr. Henschel singer), Nov. 10, 1888 (Emil Fischer), April 2, 1892 (Heinrich Meyn), Dec. 5, 1896 (Pol Plancon), March 19, 1898 (David Ffrangcon Davies).

The text of the scene is as follows: —

WOTAN.

(*Blickt ihr ergriffen in das Auge, und hebt sie auf.*)

Leb' wohl, du kühnes
herrliches Kind!
Du meines Herzens
heiliger Stolz,
leb' wohl! leb' wohl! leb' wohl!
Muss ich dich meiden,
und darf minnig
mein Gruss nimmer dich grüssen;
sollst du nicht mehr
neben mir reiten,
noch Meth beim Mahl mir reichen;
muss ich verlieren
dich, die ich liebte,
du lachende Lust meines Auges: —
ein bräutliches Feuer
soll dir nun brennen,
wie nie einer Braut es gebrannt!
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umglühe den Fels;
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scheuch's es den Zagen;
der Feige fliehe
Brünnhilde's Fels:—
denn Einer nur freie die Braut,
der freier als ich, der Gott!

(BRÜNNHILDE *wirft sich ihm gerührt und entzückt in die Arme.*)

WOTAN.

Der Augen leuchtendes Paar,
das oft ich lächelnd gekos't
wenn Kampfes-Lust
ein Kuss dir lohnte,
wenn kindisch lallend
der Helden Lob
von holden Lippen dir floss;—
dieser Augen strahlendes Paar,
das oft im Sturm mir geglänzt,
wenn Hoffnungs-Sehnen
das Herz mir sengte,
nach Welten-Wonne
mein Wunsch verlangte
aus wild webendem Bangen:—
zum letzten Mal
letz' es mich heut'
mit des Lebewohles
letztem Kuss!
Dem glücklicher'n Manne
glänze sein Stern;
dem unseligen Ew'gen
muss es scheidend schliessen!
Denn so—kehrt
der Gott sich dir ab:
so küsst er die Gottheit von dir.

(*Er küsst sie auf beide Augen, die ihr sogleich verschlossen bleiben: sie sinkt sanft ermattend in seinen Armen zurück. Er geleitet sie zart auf einen niedrigen Mooshügel zu liegen, über den sich eine breitästige Tanne ausstreckt. Noch einmal betrachtet er ihre Züge und schliesst ihr dann den Helm fest zu; dann verweilt sein Blick nochmals schmerzlich auf ihrer Gestalt, die er endlich mit dem langen Stahlschilde der Walküre zudeckt.— Dann schreitet er mit feierlichem Entschlusse in die Mitte der Bühne und kehrt die Spitze seines Speeres gegen einen mächtigen Felsstein.*)

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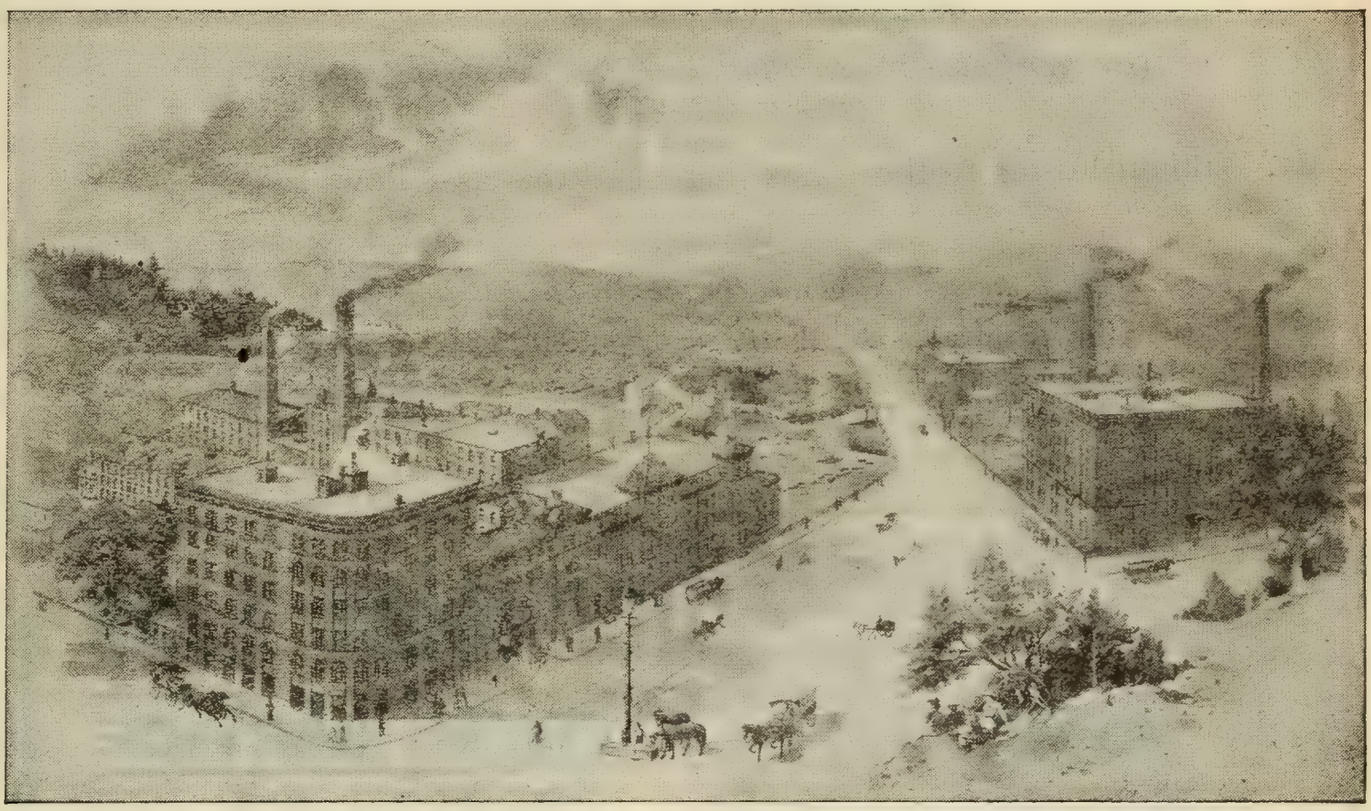

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Loge hör'!
lausche hieher!
Wie zuerst ich dich fand
als feurige Gluth,
wie dann einst du mir schwandest
als schweifende Lohe:
wie ich dich band,
bann' ich dich heut'!
Herauf, wabernde Lohe,
umlod're mir feurig den Fels!
Loge! Loge! Hieher!

(*Bei der letzten Anrufung schlägt er mit der Spitze des Speeres dreimal auf den Stein, worauf diesem ein Feuerstrahl entfährt, der schnell zu einem Flammenmeere anschwillt, dem Wotan mit einem Winke seiner Speerspitze den Umkreis des Felsens als Strömung zuweist.*)

Wer meines Speeres
Spitze fürchtet,
durchschreite das Feuer nie!

(*Er verschwindet in der Gluth nach dem Hintergrunde zu.*)
(*Der Vorhang fällt.*)

Mr. William Foster Apthorp has Englished this as follows: —

WOTAN.

(*Much moved, he looks her in the eye, and raises her up.*)

Farewell, thou brave, splendid child! Thou sacred pride of my heart, farewell! farewell! farewell! Must I avoid thee, and must my greeting never more lovingly greet thee; shalt thou no more ride by my side, nor hand me mead at the banquet; must I lose thee, thee whom I loved, thou laughing delight of my eyes: — then shall a bridal

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fire burn for thee, as never one burned for a bride! Let a flaming glow glow round the rock; let it scare the coward with devouring terrors; may the dastard flee Brünnhilde's rock: — for let only one woo the bride, who is freer than I, the god!

(BRÜNNHILDE *throws herself, touched and in ecstasy, into his arms.*)

WOTAN.

The shining pair of eyes that I oft have smilingly fondled, when a kiss was the reward of thy joy in fight, when the praise of heroes flowed in childish prattle from thy sweet lips: — this beaming pair of eyes, that so often have gleamed upon me in the storm, when the yearning of hope singed my heart, and my wish longed after world-ecstasies from out of wildly weaving terror: — for the last time let it rejoice me to-day with the last farewell kiss! Let thy star shine for the happier man; it must be quenched in parting for the hapless eternal one! For thus does the god turn from thee: thus does he kiss the divinity from thee.

(*He kisses her upon both eyes, which forthwith remain closed: she falls gently fainting back in his arms. He leads her gently to lie on a low moss hillock, over which a fir-tree spreads out its wide branches. Once more he contemplates her features, and then closes her helmet; then his glance lingers once more sorrowfully on her form, which he at last covers with the Valkyr's long steel shield. Then he walks with solemn determination to the middle of the stage, and turns the point of his spear toward a mighty boulder.*)

Loge, hear! listen hitherward! As first I found thee as fiery glow, as then once thou vanishedest from me as swishing flame: as then I bound thee, I loose thee to-day! Up, flickering flame, flame around the rock all ablaze! Loge! Loge! Hither to me!

(*At the last call he strikes the rock three times with the point of his spear, whereupon a flash of fire darts out from it, and quickly grows to a sea of flame, to which Wotan points out the circuit of the rock for its channel with his spear point.*)

Let him who fears the point of my spear never walk through the fire!

(*He vanishes toward the background through the glow. The curtain falls.*)

The orchestral part of this scene is scored for piccolo, 3 flutes (one of which is interchangeable with piccolo), 3 oboes, cor anglais, 3 clarinets, bass clarinet, 3 bassoons, 8 horns, 3 trumpets, bass trumpet, 4 trombones, contrabass tuba, 2 pairs of kettle-drums, 6 harps, glockenspiel, triangle, cymbals, strings.

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PROGRAM

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1. PART SONGS. a. "Oh, snatch me swift from these Tempestuous Scenes," Dr. Calcott
   b. "Awake, my Love" . . . . . H. A. Mathews

2. SOLO. Recitative and Aria from "Odysseus" . . . . . Max Bruch
   Mme. SCHUMANN-HEINK

3. PART SONGS. a. "May" . . .
   b. "Phœbus, Arise" . . . . Constantin von Sternberg

4. SONGS. a. Litany
   b. "Der Neugierige" . . . . . Fr. Schubert
   c. "Die Allmacht"
   Mme. SCHUMANN-HEINK

5. CHORUS. "Now sinks the Golden Sun to Rest" . . . Horatio W. Parker

Intermission

PART II.

1. PART SONGS. a. "The Brook"
   b. "The Lullaby" . . . . . C. G. Reissiger

2. SONGS. a. Sapphische Ode
   b. "Wiegenlied" . . . . . Joh. Brahms
   c. "Liebestreu"
   Mme. SCHUMANN-HEINK

3. PART SONGS. a. "The Water Lily" . . . . . Niels W. Gade
   b. "The Lullaby"
   c. "False Love" . . . . . Edward Elgar

4. SONGS. a. "Frühlingslied" . . . . . Mendelssohn
   b. "Die Ostsee" . . . . . Juliu Spengel
   c. Bolero . . . . . Luigi Arditi
   Mme. SCHUMANN-HEINK

5. CHORUS. "Rhapsodie" (male voices and contralto solo) . . Joh. Brahms
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Rimsky-Korsakoff . **Overture to "The Betrothed of the Tsar"**

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Allegro.
Andante.
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Lento (C minor).
Allegro strepitoso.
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II. Marcia funebre: Adagio assai (C minor).
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Trio (E-flat major).
IV. Finale: Allegro molto (E-flat major).

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Overture to the Opera, "The Betrothed of the Tsar."

Nicolas Andrejevitch Rimsky-Korsakoff.

(Born at Tikhvin, in the government of Novgorod, March 18, 1844;* now living at St. Petersburg.)

Rimsky-Korsakoff finished "Zarskaja Newesta" ("La Fiancée du Roi"), an opera in three acts, in 1898. The libretto was founded on a comedy by Leo Meï, a Russian poet and dramatist (1822–62). The examination committee of the Imperial Opera House objected to it on the ground that the character of a former ruler of all the Russias was treated too familiarly: such was the story spread abroad early in the fall of 1899, and the story crossed the Atlantic; but the composer wrote a letter of contradiction, in which he said that he had never submitted his opera to the committee. "Foreign composers," he added, "whose operas are about to be performed at the Court Opera do not petition the managers for a performance of their works, and do not subject them to an examination. Why should Russian composers whose works are published be obliged to send their operas to the managers and beg a performance? The very publication of an opera is at once a submittal of it to all opera-managers, whose duty it is to be on the watch for such new publications, to examine them, and to choose the ones that are fit for performance."

"The Betrothed of the Tsar" was produced at the Solodornikoff Theatre, Moscow, on Nov. 3, 1899. Ippolitoff Ivanoff conducted. The theatre was crowded, and the success of the opera was immediate and great. The composer is said to treat certain scenes with the rhythmic, tonal, and melodic characteristics of Russian folk-song, but with themes of his own invention.

The overture, it is said by Russian critics, does not correspond wholly with the dramatic nature of the opera. It is a composition that requires neither analysis nor explanation. It is scored for piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, a set of 3 kettle-drums, harp, and the usual strings. It opens in D minor (allegro), and there are two endings, one that goes directly into the music of the first scene of the opera and one that is designed for concert use.

***

* This date is given in the catalogue of Belaieff, the Russian publisher. One or two music lexicons give May 21.

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Rimsky-Korsakoff is known in Boston chiefly by his orchestral works. "Scheherazede," a symphonic suite, Op. 35, was played at these concerts on April 17, 1897, Dec. 11, 1897, Jan. 13, 1900; "La Grande Pâque Russe," overture on themes of the Russian Church, Op. 36, on Oct. 23, 1897; "Antar," symphony No. 2, Op. 15, on March 12, 1898.

Rimsky-Korsakoff studied at the Naval Institute in St. Petersburg, but even then he gave much time to music. He was an officer in the marine service of Russia until 1873, and it would appear from a passage in Habets's "Alexandre Borodine" (Paris, 1893, p. 20) that in 1862 he came as an officer to the United States. It was in 1861 that he began the serious study of music with Mily Balakireff,* and he was one of the group — Borodine, Moussorgsky, Cui, were the others — who, under Balakireff, founded the modern Russian school. His first symphony was performed in 1865. In 1871 he was appointed professor of composition at the St. Petersburg Conservatory. He was inspector of the marine bands from 1873 to 1884, director of the Free School of Music from 1874 to 1887 and conductor of concerts at this institution until 1881, assistant conductor in 1883 of the Imperial Orchestra; and since 1886 he has been one of the conductors of the Russian Symphony Concerts (the others now are Zagorodni, Liadoff, and Glazounoff). He conducted two Russian concerts at the Trocadéro, June 22, 29, at the Paris Exhibition of 1889; and he has conducted in the Netherlands. His thirty-fifth jubilee as a composer was celebrated with pomp and circumstance at St. Petersburg, Dec. 8, 1900, and at Moscow, Jan. 1, 1901.

Borodine wrote of him in 1875: "He is now working for the Free School: he is making counterpoint, and he teaches his pupils all sorts of musical stratagems. He is arranging a monumental course in orchestration, which will not have its like in the world, but time fails him, and for the moment he has abandoned the task. . . . Many have been pained to see him take a step backward and give himself up to the study of musical archæology; but I am not saddened by it, I understand it. His development was exactly contrary to mine: I began with the ancients, and he started with Glinka, Liszt, and Berlioz. After he was saturated with their

* Mily Alexeïewitch Balakireff, born in 1837 at Nijni-Novgorod and now living at St. Petersburg, began his musical career as a pianist. He has written a symphony, and other orchestral pieces, as "King Lear," "Thamara"; piano pieces, the most famous of which is "Islamey"; songs, etc. He published in 1866 a remarkable collection of Russian folk-songs.

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PIANOS

music, he entered into an unknown sphere, which for him has the character of true novelty." Yet in 1877 Borodine, Rimsky-Korsakoff, Liadoff, and Cui were working together amicably on the amazing "Paraphrases" for pianoforte, which Liszt valued highly, and to which he contributed; and after the death of Borodine, in 1887, Rimsky-Korsakoff undertook the revision and the publication of his friend's manuscripts. He completed, with the aid of Glazounoff, the opera "Prince Igor" (St. Petersburg, 1890), just as he had completed and prepared for the stage Dargomijski's "Stone Guest" (St. Petersburg, 1872) and Moussorgsky's "Khovanschtchina" * (St. Petersburg, 1886, by the Dramatic Musical Society; Kief, 1892); yet he was more radical and revolutionary in his views concerning the true character of opera than was Borodine. And when, in 1881, Nikisch conducted "Antar" at the Magdeburg festival, it was Borodine who conveyed to the conductor the wishes of Rimsky-Korsakoff concerning the interpretation.

Liszt held Rimsky-Korsakoff in high regard. Rubinstein brought the score of "Sadko" † to him and said, "When I conducted this it failed horribly, but I am sure you will like it"; and the fantastical piece indeed pleased Liszt mightily. Liszt's admiration for the Russian is expressed in several letters. Thus, in a letter (1878) to Bessel, the publisher, he mentions "the 'Russian national songs edited by N. Rimsky-Korsakoff," for whom I feel high esteem and sympathy. To speak frankly, Russian national music could not be more felt or better understood than by Rimsky-Korsakoff." In 1884 he thanked Rahter, the publisher at Hamburg, for sending him the "Slumber Songs" by Rimsky-Korsakoff, "which I prize extremely; his works are among the rare, the uncommon, the exquisite." To the Countess Louise de Mercy-Argenteau ‡ he wrote in 1884: "Rimsky-Korsakoff, Cui, Borodine, Balakireff, are masters of striking originality and worth. Their works make up to me for the ennui caused to me by other works more widely spread and more talked about. . . . In Russia the

* Rimsky-Korsakoff also orchestrated Moussorgsky's Intermezzo for pianoforte and "La Nuit sur le Mont-Chauve" (St. Petersburg, 1886).

† Habets tells this story as though Rubinstein had conducted "Sadko" at Vienna; but the first performance of the work in that city was at a Gesellschaft Concert in 1872. Did not Rubinstein refer to a performance at St. Petersburg?

‡ She was a zealous propagandist in the Netherlands of the New Russian School. Her husband, chamberlain of Napoleon III., died in 1888, and she then left Belgium, her native land, and moved to St. Petersburg, where she died in 1890.

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new composers, in spite of their remarkable talent and knowledge, have as yet but a limited success. The high people of the Court wait for them to succeed elsewhere before they applaud them at Petersburgh. Apropos of this, I recollect a striking remark which the late Grand Duke Michael made to me in '43: 'When I have to put my officers under arrest, I send them to the performances of Glinka's operas.' Manners are softening, and Messrs. Rimski, Cui, Borodine, have themselves attained to the grade of colonel." In 1885 he wrote to her: "I shall assuredly not cease from my propaganda of the remarkable compositions of the New Russian School, which I esteem and appreciate with lively sympathy. For six or seven years past at the Grand Annual Concerts of the Musical Association, over which I have the honor of presiding, the orchestral works of Rimsky-Korsakoff and Borodine have figured on the programmes. Their success is making a crescendo, in spite of the sort of contumacy that is established against Russian music. It is not in the least any desire of being peculiar that leads me to spread it, but a simple feeling of justice, based on my conviction of the real worth of these works of high lineage."

Liszt's enthusiasm was shared by von Bülow, who wrote to the *Signale* in 1878: "Rimsky-Korsakoff's 'Antar,' a programme-symphony in four movements, a gorgeous tone-picture, announces a tone-poet. Do you wish to know what I mean by this expression? A tone-poet is first of all a romanticist, who, nevertheless, if he develop himself to a genius, can also be a classic, as, for example, Chopin."

***

Two more recent opinions concerning the music of this Russian composer are worthy of consideration.

Mr. Heinrich Pudor, in an essay, "Der Klang als sinnlicher Reiz in der modernen Musik" (Leipsic, 1900), wrote: "Rimsky-Korsakoff is in truth the spokesman of modern music. Instrumentation is everything with him; one might almost say, the idea itself is with him instrumentation. His music offers studies and sketches in orchestration which remind one of the color-studies of the Naturalists and the Impressionists. He is the Degas or the Whistler of music. His music is sensorial, it is nourished on the physical food of sound. One might say, to hit it exactly, though in

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a brutal way: the hearer tastes in his music the tone, he feels it on his tongue."

And Mr. Jean Marnold, the learned and brilliant critic of the *Mercure de France*, wrote in an acute study of the New Russian School (April, 1902): "Of all the Slav composers, Rimsky-Korsakoff is perhaps the most charming and as a musician the most remarkable. He has not been equalled by any one of his compatriots in the art of handling timbres, and in this art the Russian school has been long distinguished. In this respect he is descended directly from Liszt, whose orchestra he adopted, and from whom he borrowed many an old effect. His inspiration is sometimes exquisite; the inexhaustible transformation of his themes is always most intelligent or interesting. As all the other Russians, he sins in the development of ideas through the lack of cohesion, of sustained enchainment, and especially through the lack of true polyphony. The influence of Berlioz and of Liszt is not less striking in his manner of composition. 'Sadko' comes from Liszt's 'Ce qu'on entend sur la montagne'; 'Antar' and 'Scheherazade' at the same time from 'Harold' and the 'Faust' Symphony. The oriental monody seems to throw a spell over Rimsky-Korsakoff, which spreads over all his works a sort of 'local color,' underlined here by the chosen subjects. In 'Scheherazade,' it must be said, the benzoin of Arabia sends forth here and there the sickening empyreuma of the pastilles of the harím. This 'symphonic suite' is rather a triple rhapsody in the strict meaning of both word and thing. One is at first enraptured, astonished, amused, by the wheedling grace of the melodies, the fantasy of their metamorphoses, by the dash of the sparkling orchestration; then one is gradually wearied by the incessant return of analogous effects, diversely but constantly picturesque. All this decoration is incapable of supplying the interest of an absent or faintly sketched musical development. On the other hand, in the second and the third movements of 'Antar,' the composer has approached nearest true musical superiority. The descriptive, almost dramatic, intention is realized there with an unusual sureness, and, if the brand of Liszt remains ineffaceable, the ease of construction, the breadth and the co-ordinated progression of combinations mark a mastery and an originality that are rarely found

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among the composers of the far North, and that no one has ever possessed among the 'Five.'"

See also a study of Rimsky-Korsakoff by Camille Bellaigue ("Impressions Musicales et Littéraires," pp. 97–140).

CONCERTO IN A MINOR, FOR VIOLIN . . . JOHANN SEBASTIAN BACH.

(Born at Eisenach, March 21, 1685; died at Leipsic, July 28, 1750.)

This concerto was written probably during Bach's stay at Cöthen (1717–23), whither he was called from Weimar to be chapel-master to Prince Leopold, of Anhalt-Cöthen. The prince was then nearly twenty-four years old, an amiable young man, who played the violin, the viol da gamba, and the harpsichord. He had an agreeable bass voice, and of him Bach said: "He loved music, he was well acquainted with it, he understood it."

Bach was interested in the violin before he dwelt in Cöthen. He began to study it with his father, Johann Ambrosius, who died in 1695; and in 1703, as court musician in the private orchestra of Prince Johann Ernst, brother of the reigning Duke of Weimar, he was for some months first violinist, until he went to Arnstadt, to be organist of the new church. During his stay at Weimar (1708–17), if Forkel is to be believed, Bach arranged for the harpsichord sixteen of Vivaldi's violin concertos, for the organ, four violin concertos of the same master; and Bach's concerto in A minor for four harpsichords is an arrangement of Vivaldi's concerto in B minor for four solo violins. For the concertos of Italian composers were then the best, and it was the fashion to transcribe them for keyed instruments. Walther transcribed concertos by Albinoni, Manzia, Gentili, Torelli, Taglietti, Gregori; and Bach took themes and sometimes borrowed more extensively from Legrenzi and Albinoni, as well as from Vivaldi.*

* Antonio Vivaldi, violinist, composer, surnamed "The Red Priest," was born at Venice in the latter half of the seventeenth century. The son of a violinist of St. Mark's Church, he was for some years chapel-master to the Landgraf Philipp of Hes e-Darmstadt. In 1713 he returned to Venice; he was made director of the "Conservatorio della Pietà," and he died in 1743. He was so devout that a rosary was in his hand except when he was writing operas. It is true he wrote at least thirty-one of such worldly works. Yet once, obsessed by a musical idea, he left the altar, went to the sacristy to note the theme, then returned to finish the mass; for this he was haled before the Inquisition, judged a little flighty, and prohibited from celebrating the mass.

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Up to the middle of the seventeenth century, music for the solo violin was almost wholly composed of dance tunes, as courantes, gaillardes, pavanes, etc. These pieces were called indifferently by the name of "simfonia," "capricio," "fantasia," "toccata," "canzone," "ricercare." The first five names were applied especially to instrumental pieces; the two last were given to pieces written for voices or instruments, sometimes to pieces written for both. "Ricercare" soon disappeared; then "canzone" also vanished. "Toccata" was soon applied only to pieces for keyed instruments; and toward the second half of the sixteenth century "simfonia" designated an instrumental ritornello or an overture. Toward 1650 the word "sonata" took the special meaning of an instrumental piece accompanied by the organ or harpsichord, or even other instruments. Brossard (1660–1730) thus defined the "chamber sonata": "Chamber sonatas are properly suites of several little pieces to which one can dance; these pieces are in the same key; this kind of sonata begins as a rule with a prelude or little sonata which serves as an introduction to the other pieces; then come the allemande, the pavane, the courante, and other dances, or serious airs; then follow jigs, passacaglias, gavottes, menuets, chaconnes, and other gay airs; these are all of the same tonality or mode, and played in sequence they form the 'sonata da camera.'" Furthermore, the sonata absorbed the rights of the "capricio" and the "fantasia."

Composers gradually gave to instruments the expressive, emotional melody that had hitherto been given to drama or cantata. These pieces of a higher melodic character appeared at first to be suited to the dignity of church service. The bass was written for the organ; and these pieces, played in church, were called by the name of "musica di chiesa," as contrasted with "musica di camera," which was still composed chiefly of

He published twelve trios, eighteen violin sonatas, "Estro Poetico" (twelve concertos for four violins, two violas, 'cello, and organ-bass), and sixty-odd concertos of various sorts. Among his pieces is one in which he attempted to paint in tones the colors of the rainbow. Tommaso Albinoni, of Venice (1674–1745), fecund writer of operas and pieces for instruments. Luigi de Manzia was in service at Düsseldorf about 1650. Giorgio Gentili, first violin of the ducal chapel of Venice, was born in that city about 1668. Giuseppe Torelli, called the founder of the "concerto grosso," born at Verona, was appointed violinist of the St. Petronius Church at Bologna in 1685, and in 1703 concert-master to the Markgraf at Ansbach, where he died in 1708. Giulo Taglietti, born at Brescia about 1660, was master of the College of Saint Anthony. Giov. Lorenzo Gregori, violinist and composer of the seventeenth century, in the service of the Republic of Lucca. Giovanni Legrenzi, born about 1625 at Clusone, died at Venice in 1690, organist at Bergamo, then director of the "Conservàtorio dei Mendicanti" and chapel-master of St. Mark's at Venice. He wrote much church and instrumental music and seventeen operas, and enlarged and varied the orchestration of accompaniment more than any man of his period.

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dance tunes. The distinction was not long observed; and, at the time when Brossard wrote, the Italians confounded the two kinds, enriched chamber music by the use of formulas supposed to be peculiar to the church, and also introduced into sacred music the rhythm of the dance and the passion of the playhouse.

Toward 1660 the cornets — obsolete wind instruments of wood or ivory, straight or curved, which, according to Artusi (1600), imitated closely the human voice — and trombones gave way in Italian orchestras to violins. The string quartet began to take its rightful place. Legrenzi, Vitali, Mazzonini, were helpful in establishing this change; but chamber music owed still more to Giovanni Bassani, born in 1657 at Padua, violinist, chapelmaster at Bologna and Ferrara, at which last-named place he died in 1716. Michelletti published his "Simfonie et Concerti a Quatro" and in 1698 his "Concerti Musicali." Torelli, however, was the first to establish the form of the violin solo of the grand style, and he opened the way to Arcangelo Corelli (1653–1713), the pupil of Bassani, and the father of modern violinists and composers for the violin.

(There is dispute concerning certain details in the history of the development of chamber music. I have followed Lavoix, the younger, in his "Histoire de l'Instrumentation" (Paris, 1878), a work that cannot be too highly praised; and in some instances I have used his very language.)

*
* *

Of these concertos by Bach, his biographer, Spitta, wrote: "According to rule, a tutti subject and a solo subject were placed side by side, and the solo instrument and the tutti instruments vied with each other in producing the greatest amount of material from their respective subjects. The principal key and those nearest to it were the fields on which these contests were alternately displayed; when the disputants returned to their original position, the combat was over. According to the quality of tone of the contrasting instruments, the one theme was heavy and firm, and the other light and pliable. But there were also cases in which one chief subject was considered sufficient. Then it was given out by the tutti and taken up and worked out by the solo instrument. When strictly carried out, this plan gave the work a rather poor effect; but, when the composer possessed the power of inventing and devising episodes, he might take a phrase of the tutti subject, and, by making new matter out of it for the solo instrument, give the form a particular charm. The feeling of dramatic contrast between two individualities was, however, much weakened by this method: the form more strictly belonged to the realm of pure music. But it was just this which chiefly interested Bach,— the purely musical duality, its contrasts, its combinative fertility, and the impulse given to episodic development by its antagonisms. . . . Thus it happens, too, in his concertos, that the tutti passage comprises all the material for the solo subjects. The effectiveness of this departure from the rule of formation depends on the way in which the instruments are treated. This is especially the case with the violin concertos. Here, where the solo violin is set against the string-band completed by the harpsichord, the contrast of the two bodies of sound is, of course, natural and obvious. The class of work had a great interest for Bach, as will be easily understood, after his thorough study of the structure of Vivaldi's concertos. We possess three concertos in their original shape, and three only in a later remodelled form for clavier with instrumental accompaniment. Out of the

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three original ones two have been treated in the same way. These rearrangements were made in Leipsic, to judge from the nature of the autographs. We have no direct evidence that the originals are of the Cöthen time, but we conclude this to be the case from a series of other instrumental concertos, to which these, with their far simpler construction, form the natural stepping-stones. It is also probable from the official post held by Bach at Cöthen. . . . The middle movement of the A minor concerto has, what is seldom found with such definiteness in the adagios, a heavy tutti subject contrasted with a light figure for the solo instrument; the organism is built on the interchange of these, without becoming a strict violin cantilena."

***

This Concerto in A minor, according to Bach's own description, is a "Concerto a violino certato, due violini, una viola, obligati, e basso continuo."* The parts are in the Royal Library of Berlin. The concerto begins in A minor, 2-4, without indication of pace, and is in the conventional form of the period. The solo violin frankly begins with the accompaniment. The second movement is an Andante, C major, 4-4, in which the solo violin with its embroidery has more of the virtuoso character. The third and last movement is an Allegro assai, A minor, 9-8. Bach also arranged this concerto for harpsichord and strings, and the tonality is G minor.

When Felix Berber† played this concerto at the Gewandhaus, Nov. 6, 1902, Dr. Heuss, the critic of the *Signale* wrote: "That the managers of the Gewandhaus have not yet decided to use the aid of the harpsichord in the performance of orchestral music of this period may be again cited as an instance of the unprogressive tendencies of our leading concert institution." Mr. Kneisel, appreciating the thinness of the accompaniment, has filled and strengthened this accompaniment where there is need of such support. The cadenza introduced in the third movement is by Joseph Hellmesberger, the elder, of Vienna (1828–93).

Symphonic Poem No. 2, "Tasso: Lament and Triumph."

Franz Liszt.

(Born at Raiding, near Ödenburg, Hungary, Oct. 22, 1811; died at Bayreuth, July 31, 1886.)

This symphonic poem is a revision of a "symphonic prelude" to Goethe's "Tasso." The prelude was written to celebrate in Weimar the one hundredth anniversary of Goethe's birth, and it was first performed in the playhouse, Weimar, on Aug. 28, 1849. Liszt also composed for the anniversary the Goethe Festival March, which was rewritten in 1859, and a Goethe Festival Album, in which he included an arrangement for pianoforte of the Goethe March, a male chorus, a solo for baritone, and two or three earlier compositions. "Tasso" was published in 1856.

For this symphonic poem Liszt wrote a preface: —

"In 1849 all Germany celebrated brilliantly the one hundredth anniversary of Goethe's birth. At Weimar, where we then happened to dwell, the programme of the festival included a performance of his drama 'Tasso,' appointed for the evening of August 28. The sad fate of the

* "Continuo," or "basso continuo," or "basso continuato," was a name given to the figured instrumental bass voice, which was introduced in Italy shortly before 1600. From this figured bass the modern accompaniment was gradually developed. — *Hugo Riemann.*

† Felix Berber, born at Jena, March 11, 1871, studied at the conservatories of Dresden and Leipsic. He was in London in 1892, concert master at Magdeburg (1891–96), and in 1898 he was appointed concert master of the Gewandhaus Orchestra, Leipsic.

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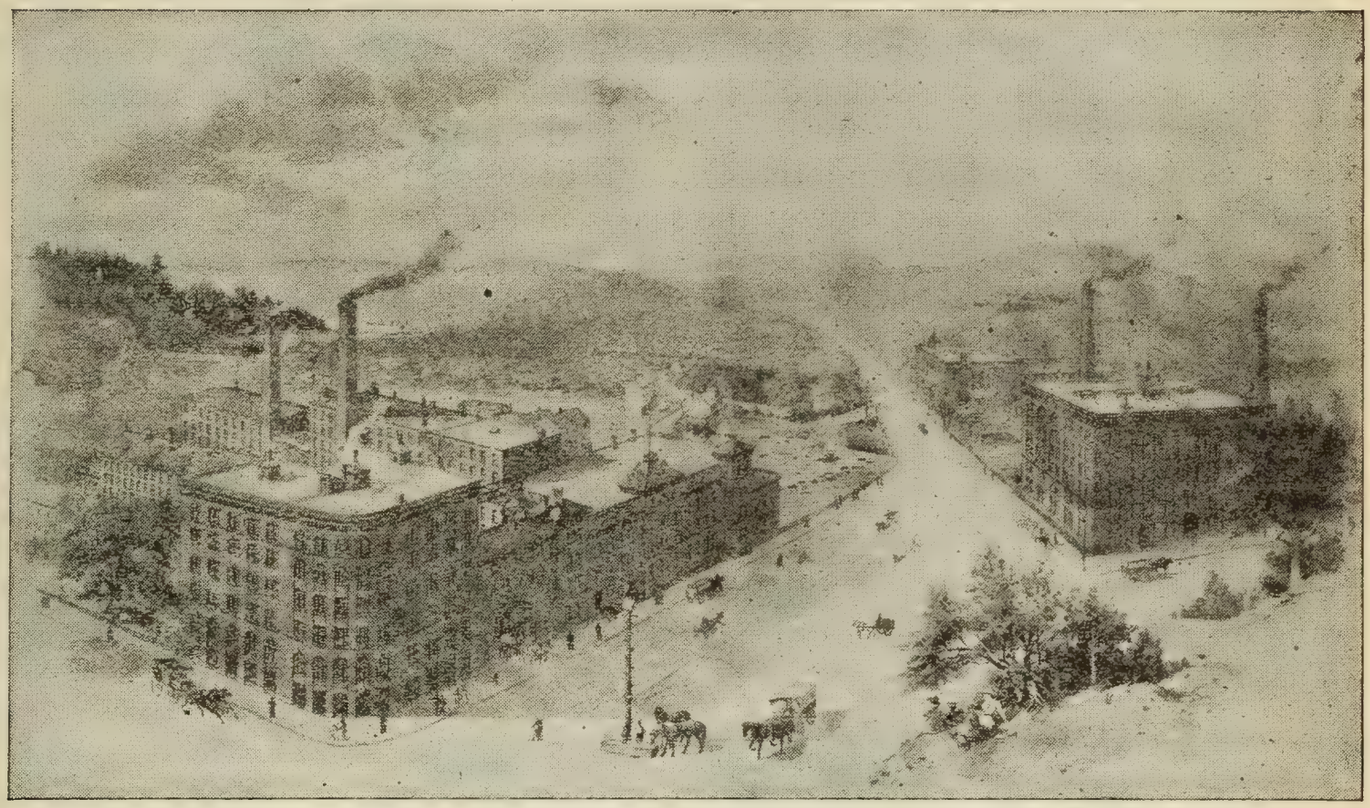

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most unfortunate of poets had excited the imagination of the mightiest poetic geniuses of our time — Goethe and Byron: Goethe, whose career was one of brilliant prosperity; Byron, whose keen sufferings counterbalanced the advantages of his birth and fortune. We shall not conceal the fact that, when in 1849 we were commissioned to write an overture for Goethe's drama, we were inspired more directly by the respectful compassion of Byron for the *manes* of the great man whom he invoked than by the work of the German poet.* At the same time, although Byron gave us the groans of Tasso in his prison, he did not join to the recollection of the keen sorrows so nobly and eloquently expressed in his 'Lamentation' the thought of the triumph that awaited, by an act of tardy yet striking justice, the chivalric author of 'Jerusalem Delivered.'

"We have wished to indicate this contrast even in the title of the work, and we have endeavored to succeed in formulating this grand antithesis of genius, ill-treated during life, but after death resplendent with a light that dazzled his persecutors. Tasso loved and suffered at Ferrara; he was avenged at Rome; his glory still lives in the people's songs at Venice. These three points are inseparably connected with his undying memory. To express them in music, we first invoked the mighty shadow of the hero, as it now appears, haunting the lagoons of Venice; we have caught a glimpse of his proud, sad face at the feasts in Ferrara, where he produced his masterpieces; and we have followed him to Rome, the eternal city, which crowned him with the crown of glory, and glorified in him the martyr and the poet.

"'Lamento e Trionfo,'— these are the two great contrasts in the fate of poets, of whom it has been justly said that, while curses may weigh heavily on their life, blessings are always on their tomb. In order to give this idea not only the authority but the brilliance of fact, we have borrowed even the form from fact, and to that end chosen as the theme of our musical poem the melody to which we have heard the Venetian gondoliers sing on the lagoons three centuries after his death the first strophes of Tasso's 'Jerusalem'":—

"Canto l' armi pietose e 'l Capitano,
Che 'l gran Sepolcro liberò di Cristo!" †

"The motive is in itself plaintive, of a groaning slowness, monotonous in

* The influence of Byron on romantic music has never been thoroughly discussed. This influence is indubitable. It lives to-day in Russia, Italy, and even in Germany. "Romanticism was, above all, an effect of youth . . . Now, Byron is pre-eminently a young man's poet; and upon the heroic boys of 1830 — greedy of emotion, intolerant of restraint, contemptuous of reticence and sobriety, sick with hatred of the platitudes of the official convention, and prepared to welcome as a return to truth and nature inventions the most extravagant and imaginings the most fantastic and far-fetched — his effect was little short of maddening. He was fully translated as early as 1819-20; and the modern element in Romanticism — that absurd and curious combination of vulgarity and terror, cynicism and passion, truculence and indecency, extreme bad-heartedness and preposterous self sacrifice — is mainly his work. You find him in Dumas's plays, in Musset's verse, in the music of Berlioz, the pictures of Delacroix, the novels of George Sand. He is the origin of 'Antony' and 'Bella,' of 'Indiana' and the 'Massacre de Scio,' of Berlioz's 'Lélio' and Frédérick's 'Macaire.'"— "*A Note on Romanticism*," *by W. E. Henley*.

† Yet there are some that could easily spare the "Jerusalem" if they were allowed to retain Tasso's Ode to the Golden Age, even as Englished by Leigh Hunt: "*O bella età de l'oro!*", the ode that begins: —

"O lovely age of gold!
Not that the rivers rolled
With milk, or that the woods dropped honey-dew;
Not that the ready ground
Produced without a wound,
Or the mild serpent had no tooth that slew;
Not that a cloudless blue
Forever was in sight,
Or that the heaven which burns,
And now is cold by turns,
Looked out in glad and everlasting light;
No, nor that even the insolent ships from far
Brought war to no new lands, nor riches worse than war."

mourning; but the gondoliers give it a peculiar coloring by drawling certain notes, by prolonging tones, which, heard from afar, produce an effect not unlike the reflection of long stripes of fading light upon a looking-glass of water. This song once made a deep impression on us, and when we attempted to speak of Tasso our emotion could not refrain from taking as the text of our thoughts this persistent homage paid by his country to the genius of whose devotion and fidelity the court at Ferrara was not worthy. The Venetian melody is so charged with inconsolable mourning, with such hopeless sorrow, that it suffices to portray Tasso's soul; and again it lends itself as the imagination of the poet to the picturing of the brilliant illusions of the world, to the deceitful, fallacious coquetry of those smiles whose treacherous poison brought on the horrible catastrophe for which there seemed to be no earthly recompense, but which was clothed eventually at the capital with a purer purple than that of Alphonse."

This symphonic poem was carefully revised by Liszt in 1854. In the Correspondence of Liszt and von Bülow, published at Leipsic in 1898, there are interesting pages concerning proposed alterations and excisions for performances under von Bülow, who suggested the changes. The reasonableness and the shrewdness of the proposer and the amiability of Liszt are exposed in clearest light (see pp. 350, 351, 382–384).

* * *

The poem is based on two themes. The first of these is given out fortissimo by 'cellos and double-basses in octaves at the very beginning, Lento, C minor, 4-4. The commentators find the situation and mood of the poet thus strongly characterized. Yet this theme is only a fragment of the chief theme, which is announced later. A wailing descending chromatic passage, and the lamentation swells to wild expressions of woe and rage, Allegro strepitoso, 4-4. The thematic materials in this second section are chiefly those of the first. The section opens with the triplet figure of the first theme, but the figure is detached from its connection. There is a prolonged dominant pedal, on which a theme for strings rises through two octaves. The wailing chromatic passage returns. The lento recurs for a few measures, and there is a long pause.

Adagio mesto, C minor, 4-4. Now enters the chief theme of the poem, the Tasso theme, in minor, sung by the bass clarinet, accompanied by strings, horns, and harp. This is the song of the gondoliers to which Liszt refers in the preface, the old and mournful melody he had heard in Venice when he visited that city in the late thirties.* It pictures here the melancholy, hopeless Tasso. The violins in octaves repeat the first part of this theme over a more fully scored accompaniment and before the second part of the melody appears. This second part, in A-flat major, is given first to 'cellos and horn, then to the violins in octaves. There is an extended development, and the wailing descending chromatic figure appears amid tremolos in the strings. There is now a change in the breast of the hero. He realizes his worth and genius. The pace is quickened, and the Tasso motive, Meno adagio, E major, 4-4, is proclaimed by trumpets and accompanied by energetic diatonic and chromatic scale passages in the strings,— "the veritable portrait in music of the knightly singer." This proud and defiant passage is followed by recitative-like passage-work on the first and tragic motive in wind instruments against violin tremolos.

* Yet Byron wrote in 1817 :—

"In Venice, Tasso's echoes are no more,
And silent rows the songless gondolier."

See the long note to this couplet in Murray's larger editions of Byron's poems.

And now there is a new picture,— Tasso at the court of Ferrara :* Allegro mosso con grazia (quasi menuetto), F-sharp major, 3-4. This section is said to portray a fête at the court. The first theme, graceful, elegant, is given to two 'cellos, accompanied by the other strings; the theme is developed at great length, and clad in various orchestral robes. Tasso enters.† His theme is given to strings, while the menuet is continued by the wood-wind. Liszt here suggests that "the poet and his surroundings are distinct," and states in a foot-note that "the expression of the orchestra must have a double character: the wind must be light and careless, while the strings must be sentimental and tender." These two themes are worked up together at length, until there is an ever-quickening crescendo, which brings a return of the allegro strepitoso that followed the lento at the beginning; and, as before, there are eight measures of the lento itself.

And now the "Triumph": Allegro con molto brio, C major. 2-2. There are trumpet calls there are scale passages for strings. The first theme appears, and is developed elaborately,— at first, piano, in the strings, then in flutes and oboes, B-flat major, then fortissimo in C major, and for full orchestra. The second theme is proclaimed; the pace grows faster and faster until it is quasi presto; the blare of trumpets leads to moderato pomposo, the apotheosis of the gondoliers' song as typical of Tasso crowned and exalted. Pages of pomp and jubilation, and a stretto, molto animato, in which festival tumult is at its height.

***

To this poem Liszt wrote an epilogue, "Le Triomphe funèbre du Tasse." This composition was suggested by a sunset during a walk to St. Onofrio. It was written probably in 1868, and it was performed for the first time, according to L. Ramann and Arthur Hahn, by the Philharmonic Society of New York in March, 1877.

***

"Tasso" is scored for piccolo, 2 flutes, 2 oboes, 2 clarinets, bass clarinet, 2 bassoons, 4 horns, 4 trumpets, 3 trombones, tuba, kettle-drums, snare drum, big drum, cymbals, triangle, harp, and strings.

The first performance in Boston was by Theodore Thomas's orchestra, April 5, 1870. The first performance by the Philharmonic Society of New York was March 24, 1860.

***

"The miseries of Tasso arose not only from the imagination and the heart. In the metropolis of the Christian world, with many admirers and

* At a concert given in January, 1856, in the White Hall of the Palace at Berlin,— the hall was lighted with over two thousand candles, and there were from twelve hundred to fifteen hundred invited guests,— the King of Prussia spoke affably to Liszt concerning his "Tasso," and said he was especially struck by the "Court scene," to which Liszt might well have answered: "*Vous êtes orfèvre, monsieur Josse.*"

† "And Tasso is their glory and their shame.
Hark to his strain! and then survey his cell!
And see how dearly earn'd Torquato's fame,
And where Alfonso bade his poet dwell:
The miserable despot could not quell
The insulted mind he sought to quench, and blend
With the surrounding maniacs, in the hell
Where he had plunged it. Glory without end
Scatter'd the clouds away — and on that name attend

"The tears and praises of all time; while thine
Would rot in its oblivion — in the sink
Of worthless dust, which from thy boasted line
Is shaken into nothing; but the link
Thou formest in his fortunes bids us think
Of thy poor malice, naming thee with scorn —
Alfonso! How thy mean pageants shrink
From thee! If in another station born,
Scarce fit to be the slave of him thou mad'st to mourn"

—"*Childe Harold.*"

many patrons,—bishops, cardinals, princes,—he was left destitute and almost famished. . . . He says that he was unable to pay the carriage of a parcel. No wonder, if he had not wherewithal to buy enough of *zucca* for a meal. Even had he been in health and appetite, he might have satisfied his hunger with it for about five farthings, and have left half for supper. And now a word on his insanity. Having been so imprudent not only as to make it too evident in his poetry that he was the lover of Leonora, but also to signify (not very obscurely) that his love was returned, he much perplexed the Duke of Ferrara, who, with great discretion, suggested to him the necessity of feigning madness. The lady's honor required it from a brother; and a true lover, to convince the world, would embrace the project with alacrity. But there is no reason why the seclusion should be in a dungeon, or why exercise and air should be interdicted. This cruelty, and perhaps his uncertainty of Leonora's compassion, may well be imagined to have produced at last the malady he had feigned. But did Leonora love Tasso as a man would be loved? If we wish to do her honor, let us hope it: for what greater glory can there be than to have estimated at the full value so exalted a genius, so affectionate and so generous a heart?"—*Foot-note to Walter Savage Landor's "Tasso and Cornelia."*

Symphony No. 3, in E-flat major, "Eroica," Op. 55.

Ludwig van Beethoven.

(Born at Bonn, Dec. 16 (?), 1770; died at Vienna, March 26, 1827.)

Anton Schindler wrote in his Life of Beethoven (Münster, 1840): "First in the fall of 1802 was his [Beethoven's] mental condition so much bettered that he could afresh take hold of his long-formulated plan and make some progress: to pay homage with a great instrumental work to the hero of the time, Napoleon. Yet not until 1803 did he set himself seriously to this gigantic work, which we now know under the title of 'Sinphonia Eroica': on account of many interruptions it was not finished until the following year. . . . The first idea of this symphony is said to have come from General Bernadotte, who was then French Ambassador at Vienna, and highly treasured Beethoven. I heard this from many friends of Beethoven. Count Moritz Lichnowsky, who was often with Beethoven in the company of Bernadotte, . . . told me the same story." Schindler also wrote, with reference to the year 1823: "The correspondence of the King of Sweden led Beethoven's memory back to the time when the King, then General Bernadotte, Ambassador of the French Republic, was at Vienna, and Beethoven had a lively recollection of the fact that Bernadotte indeed first awakened in him the idea of the 'Sinphonia Eroica.'"

These statements are direct. Unfortunately, Schindler, in the third edition of his book, mentioned Beethoven as a visitor at the house of Bernadotte in 1798, repeated the statement that Bernadotte inspired the idea of the symphony, and added: "Not long afterward the idea blossomed into a deed." He also laid stress on the fact that Beethoven was a stanch republican, and cited, in support of his admiration of Napoleon, passages from Beethoven's own copy of Schleiermacher's translation of Plato.

Thayer admits that the thought of Napoleon may have influenced the form and the contents of the symphony, and that the composer may have based a system of politics on Plato; "but," he adds, "Bernadotte had been long absent from Vienna before the Consular form of government was adopted at Paris, and before Schleiermacher's Plato was published in Berlin."

The symphony was composed in 1803–1804. The story is that the title-page of the manuscript bore the word "Buonaparte" and at the bottom of the page "Luigi van Beethoven"; "and not a word more," said Ries, who saw the manuscript. "I was the first," also said Ries, "who brought him the news that Bonaparte had had himself declared Emperor, whereat he broke out angrily: 'Then he's nothing but an ordinary man! Now he'll trample on all the rights of men to serve his own ambition; he will put himself higher than all others and turn out a tyrant!'"

Furthermore, there is the story that, when the death of Napoleon at St. Helena was announced, Beethoven exclaimed, "Did I not foresee the catastrophe when I wrote the funeral march in the 'Eroica'?"

The original score of the symphony was bought in 1827 by Joseph Dessauer for three florins, ten kreuzers, at auction in Vienna. On the title-page stands: "Sinfonia grande." Two words that should follow immediately were erased. One of these words is plainly "Bonaparte," and under his own name the composer wrote in large characters with a lead-pencil: "Written on Bonaparte."

Thus it appears there can be nothing in the statements that have come down from Czerny, Dr. Bartolini, and others: the first allegro describes a sea-fight; the funeral march is in memory of Nelson or General Abercrombie, etc. There can be no doubt that Napoleon, the young conqueror, the Consul, the enemy of kings, worked a spell over Beethoven, as over Berlioz, Hazlitt, Victor Hugo; for, according to Mr. W. E. Henley's paradox: although as despot, Napoleon had "no love for new ideas and no tolerance for intellectual independence," yet he was "the great First Cause of Romanticism."

The symphony was first performed at a private concert at Prince Lobkowitz's in December, 1804. The composer conducted, and in the second half of the first allegro he brought the orchestra to grief, so that a fresh start was made. The first performance in public was at a concert given by Clement at the Theater an der Wien, April 7, 1805. The symphony was announced as "A new grand Symphony in D-sharp by Herr Ludwig van Beethoven, dedicated to his Excellence Prince von Lobkowitz." Beethoven conducted. Czerny remembered that some one shouted from the gallery: "I'd give another kreuzer if they would stop." Beethoven's friends declared the work a masterpiece. Some said it would gain if it were shortened, if there were more "light, clearness, and unity." Others found it a mixture of the good, the grotesque, the tiresome.

The symphony was published in October, 1806. The title in Italian stated that it was to celebrate the memory of a great man. And there was this note: "Since this symphony is longer than an ordinary symphony, it should be performed at the beginning rather than at the end of a concert, either after an overture or an aria, or after a concerto. If it be performed too late, there is the danger that it will not produce on the audience, whose attention will be already wearied by preceding pieces, the effect which the composer purposed in his own mind to attain."

* * *

This symphony was performed in Boston for the first time at a concert of the Musical Fund Society, Mr. G. J. Webb conductor, Dec. 13, 1851. The programme was as follows: —

PART I.

1. Grand Symphony No. 3, "Eroica" . . . . . *Beethoven*
(First time in Boston.)

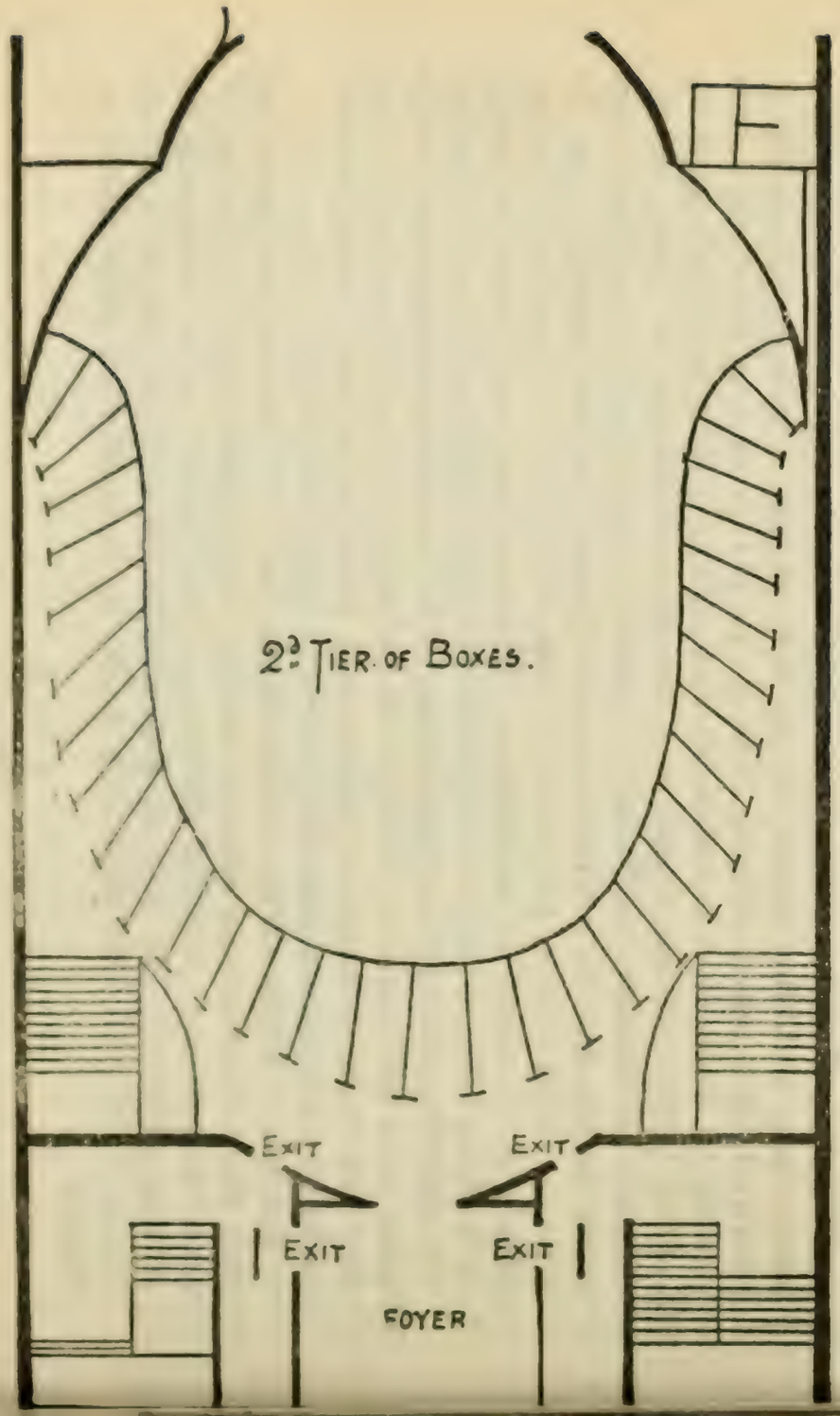
PART II.

1. Grand Overture to "Waverley" . . . . . *Berlioz*
(First time in Boston.)
2. Cavatina, "Robert, toi que j'aime" . . . . . *Mayerbeer* (sic)
Mme. Goria Botho.
3. Fantaisie pour la clarionette, avec accompag't d'orchestra, "L'Attente et l'Arrivee" (*sic*), Op. 180 . . . . . *C. G. Reissiger*
Thomas Ryan.
4. Air from "Charles VI." . . . . . *Halevy*
Mme. Goria Botho.
5. Grand Fantaisie for the 'Cello, on a theme from "Robert the Devil" and an original theme by Molique . . . . . *F. A. Kummer*
Wulf Fries.
6. Overture, "Il Barbiere de Seviglia" . . . . . *Rossini*

The first movement, Allegro con brio, E-flat major, 3-4, opens with two heavy chords for full orchestra, after which the chief theme is given out by the 'cellos. This theme is note for note the same as that of the first measures of the Intrade written by Mozart in 1786 at Vienna for his one-act operetta, "Bastien et Bastienne," performed in 1786 at a Viennese garden-house (K. 50). Mozart's theme is in G major. Beethoven's theme is finished by the violins and developed at length. There is a subsidiary theme, which begins with a series of detached phrases distributed among wood-wind instruments and then the violins. The second theme, of a plaintive character, is given out alternately by wood-wind and strings. The development is most elaborate, full of striking contrasts, rich in new ideas. The passage in which the horn enters with the first two measures of the first theme in the tonic chord of the key, while the violins keep up a tremolo on A-flat and B-flat, has given rise to many anecdotes and provoked fierce discussion. The coda is of unusual length.

The funeral march, Adagio assai, C minor, 2-4, begins pianissimo e sotto voce, with the theme in the first violins, accompanied by simple chords in the other strings. The theme is repeated by the oboe, accompanied by wood-wind instruments and strings; and the strings give the second portion of the theme. A development by full orchestra follows. The second theme is in C major. Phrases are given out by various wood-wind instruments in alternation, accompanied by triplet arpeggios in the strings. This theme, too, is developed; and there is a return to the first theme in C minor in the strings. There is fugal development at length of a figure that is not closely connected with either of the two themes. The first theme reappears for a moment, but strings and brass enter fortissimo in A-flat major. This episode is followed by another; and at last the first theme returns in fragmentary form in the first violins, accompanied by a pizzicato bass and chords in oboes and horns.

Scherzo: Allegro vivace, E-flat major, 3-4. Strings are pianissimo and staccato, and oboe and first violins play a gay theme which Marx says is taken from an old Austrian folk-song. This melody is the basic material of the scherzo. The trio in E-flat major includes hunting-calls by the horns, which are interrupted by passages in wood-wind instruments or strings.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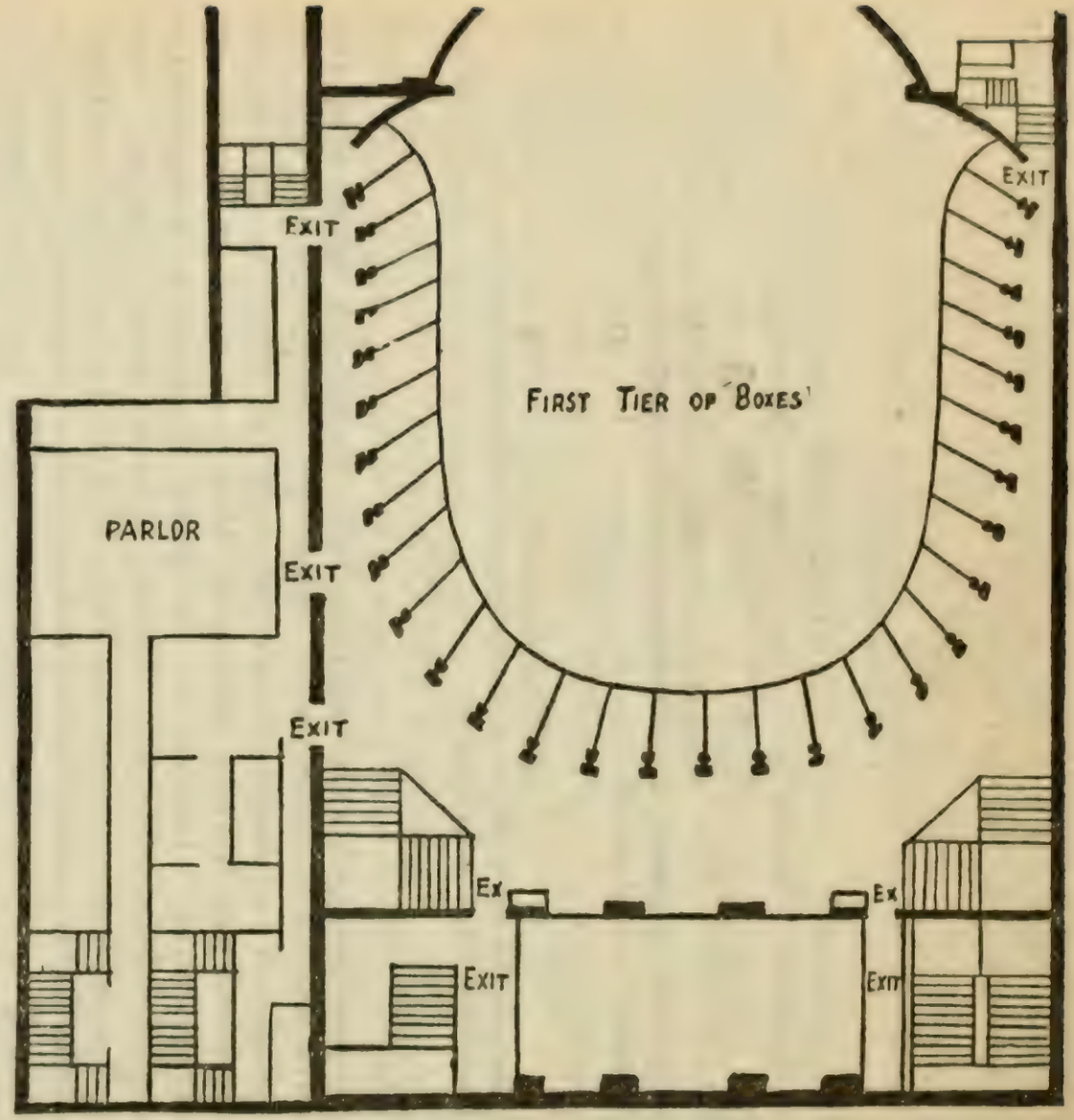
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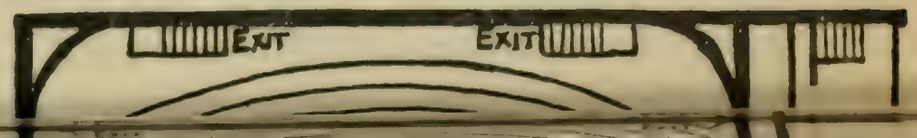
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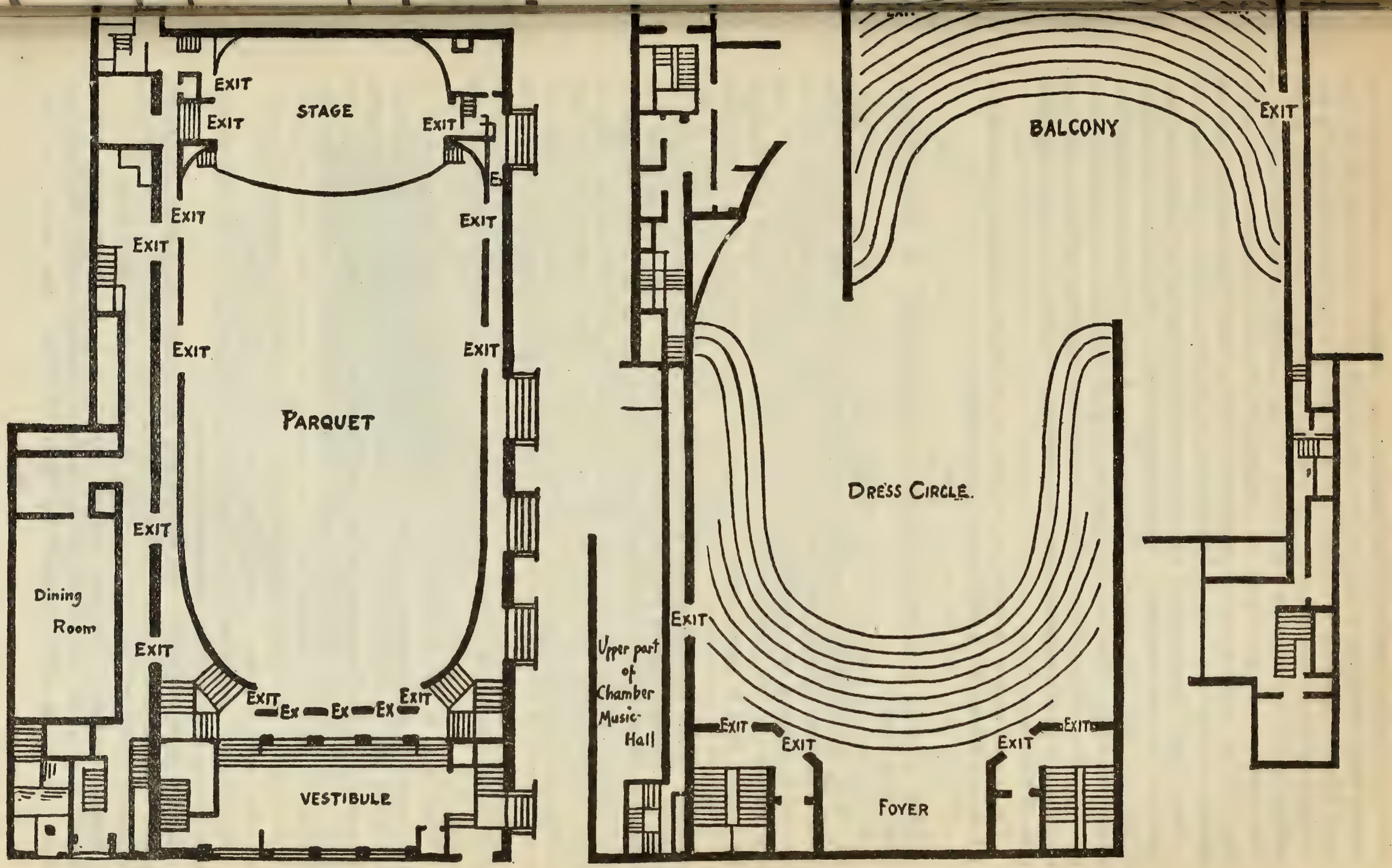
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Finale: Allegro molto, E-flat major, 2-4. A theme, or, rather, a double theme, with variations; and Beethoven was fond of this theme, for he had used it in the finale of his ballet, "Die Geschöpfe des Prometheus," in the Variations for pianoforte, Op. 35, and in a country dance. After a few measures of introduction, the bass to the melody which is to come is given out, as though it were an independent theme. The first two variations in the strings are contrapuntal. In the third the tuneful second theme is in the wood-wind against runs in the first violins. The fourth is a long fugal development of the first theme against a counter-subject found in the first variation. Variations in G minor follow, and the second theme is heard in C major. There is a new fugal development of the first theme inverted. The tempo changes to poco andante, wood-wind instruments play an expressive version of the second theme, which is developed to a coda for full orchestra, and the symphony ends with a joyful glorification of the theme.

The symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 3 horns, 2 trumpets, kettle-drums, and strings.

*
* *

What strange and even grotesque "explanations" of this symphony there have been!

At the second concert of the Philharmonic Society of New York, Feb. 18, 1843, the following comments were printed on the programme: "This great work was commenced when Napoleon was first Consul, and was intended to portray the workings of that extraordinary man's mind. In the first movement, the simple subject, keeping its uninterrupted way through harmonies that at times seem in almost chaotic confusion, is a grand idea of Napoleon's determination of character. The second movement is descriptive of the funeral honors paid to one of his favorite Generals, and is entitled 'Funeral March on the Death of a Hero.' The winding up of this movement represents the faltering steps of the last gazers into the grave, and the listener hears the tears fall on the coffin ere the funeral volley is fired, and repeated faintly by an echo. The third movement (Minuet and Trio) describes the homeward march of the soldiery, and the Finale is a combination of French Revolutionary airs put together in a manner that no one save a Beethoven could have imagined." And this note, Mr. Krehbiel tells us, was inserted in the programme for several, even twenty-five, years after.

Marx saw in the first movement of the symphony the incidents of a battle as it is preconceived in the mind of the conqueror. The different incidents are characterized by the chief themes and their developments. The ending with the return of the first theme is the triumph of the victor's plan. The funeral march pictures Night spreading her shade over the battlefield, which is covered with the corpses of those who died for glory; in the scherzo are heard the rejoicings of the soldiery homeward bound; and the finale is Peace consecrating the victories of the hero.

Griepenkerl preferred to see in the fugued passage of the first movement the entrance of the nineteenth century.

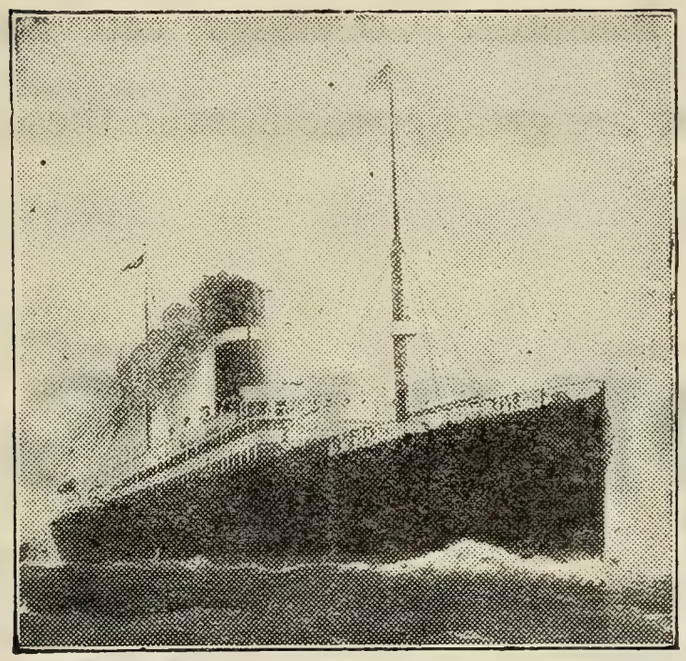
Berlioz insisted that there should be no thought of battles or triumphant marches, but rather profound reflections, melancholy recollections, imposing ceremonies — in a word, the funeral oration over a hero.

Wagner wrote: "The designation 'heroic' is to be taken in its widest sense, and in no wise to be conceived as relating merely to a military hero. If we broadly connote by 'hero' ('*Held*') the whole, the full-

fledged *man*, in whom are present all the purely human feelings — of love, of grief, of force — in their highest fill and strength, then we shall rightly grasp the subject which the artist lets appeal to us in the speaking accents of his tone-work. The artistic space of this work is filled with all the varied, intercrossing feelings of a strong, a consummate Individuality, to which nothing human is a stranger, but which includes within itself all truly Human, and utters it in such a fashion that, after frankly manifesting every noble passion, it reaches a final rounding of its nature, wherein the most feeling softness is wedded with the most energetic force. The heroic tendency of this art work is the progress toward that rounding off" (Englished by Mr. W. A. Ellis). And Wagner explained on these lines each movement. As the second shows the "deeply, stoutly suffering man," so the scherzo reveals the "gladly, blithely doing man"; while the finale shows us finally "the man entire, harmoniously at one with self, in those emotions where the Memory of Sorrow becomes itself the shaping-force of noble Deeds."

Nor should the "rededication" of the "Eroica" to Bismarck by von Bülow, *cher unique*, as Liszt frequently called him, be forgotten. Von Bülow said, at a concert of the Philharmonic Orchestra of Berlin (May 28, 1892): "Yes, the hero was the quintessence of the world to Beethoven. We cannot know, we cannot surmise, what slumbered in his soul. Perhaps there slumbered the picture of the great American citizen, George Washington. But he looked for a hero of his own time, a European hero; and his eyes fell on the great star of Bonaparte."

And there von Bülow might have stopped where Beethoven began.



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PROGRAMME.

Schumann . . . . Symphony No. 2, in C major, Op. 61

I. Sostenuto assai (C major).
Allegro, ma non troppo (C major).
II. Scherzo: Allegro vivace (C major).
Trio I. (G major).
Trio II. (A minor).
III. Adagio espressivo (C minor).
IV. Allegro molto vivace (C major).

Beethoven . . Song with Orchestra, "An die Hoffnung," Op. 94

Dvořák . Symphonic Variations on an Original Theme, Op. 78

Wagner . "Wotan's Farewell" and "Fire Charm," from "Die Walküre"

SOLOIST:

Mr. ANTON VAN ROOY

There will be an intermission of ten minutes after the Beethoven selection.

SYMPHONY IN C MAJOR, NO. 2, OP. 61 . . . . ROBERT SCHUMANN.

(Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856.)

In October, 1844, Schumann left Leipsic, where he had lived for about fourteen years. He had given up the editorship of the *Neue Zeitschrift* in July. He had been a professor of pianoforte playing and composition at the Leipsic Conservatory from April, 1843; but he was a singularly reserved man, hardly fitted for the duties of a teacher, and he was without disciples. He was in a highly nervous condition, so that his physician said he must not hear too much music. A change of scene might do him good.

Schumann therefore moved to Dresden. "Here," he wrote in 1844, "one can get back the old lost longing for music; there is so little to hear. This suits my condition, for I still suffer very much from my nerves, and everything affects and exhausts me directly." He lived a secluded life. He saw few, and he talked little. In the early eighties they still showed in Dresden a restaurant frequented by him, where he would sit alone hours at a time, dreaming day-dreams. He tried sea-baths. In 1846 he was exceedingly sick, mentally and bodily. "He observed that he was unable to remember the melodies that occurred to him when composing, the effort of invention fatiguing his mind to such a degree as to impair his memory." When he did work, he applied himself to contrapuntal problems.

The Symphony in C major, known as No. 2, but really the third,— for the one in D minor, first written, was withdrawn after performance, remodelled, and finally published as No. 4,— was composed in the years 1845 and 1846. Other works of those years are four fugues for pianoforte, studies and sketches for pedal piano, six fugues on the name of Bach for organ, intermezzo, rondo, and finale to "Fantasie" (published as Concerto, Op. 54), five songs by Burns for mixed chorus, four songs for mixed chorus, Op. 59, and a canon from Op. 124. The symphony was first played at the

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Gewandhaus, Leipsic, under Mendelssohn's direction, on Nov. 5, 1846.* The first performance in Boston was at a concert of the Harvard Musical Association, March 1, 1866. The Philharmonic Society of New York performed it as early as Jan. 14, 1854.

Schumann wrote from Dresden on April 2, 1849, to Otten,† a writer and conductor at Hamburg, who had brought about the performance of the symphony in that city: "I wrote the symphony in December, 1845, when I was still half-sick. It seems to me one must hear this in the music. In the Finale I first began to feel myself; and indeed I was much better after I had finished the work. Yet, as I have said, it recalls to me a dark period of my life. That, in spite of all, such tones of pain can awaken interest, shows me your sympathetic interest. Everything you say about the work also shows me how thoroughly you know music; and that my melancholy bassoon in the adagio, which I introduced in that spot with especial fondness, has not escaped your notice, gives me the greatest pleasure." In the same letter he expressed the opinion that Bach's Passion according to John was a more powerful and poetic work than his Passion according to Matthew.

And yet when Jean J. H. Verhulst of the Hague (1816–91) visited Schumann in 1845, and asked him what he had written that was new and beautiful, Schumann answered he had just finished a new symphony. Verhulst asked him if he thought he had fully succeeded. Schumann then said: "Yes, indeed, I think it's a regular Jupiter."

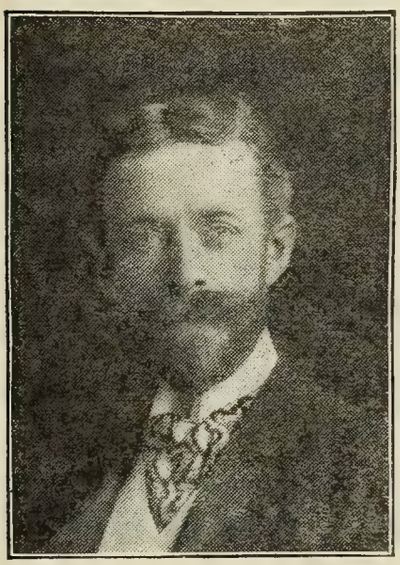
***

There is a dominating motive, or motto, which appears more or less

* The first part of the program included the overture, an aria, and the finale of Act II. of "Euryanthe" and the overture and finale of Act II. of "William Tell." The latter overture made such a sensation under Mendelssohn's direction that it was imperiously redemanded. The symphony, played from manuscript, pleased very few. Some went so far as to say that the demand for a second performance of Rossini's overture was a deliberate reflection on Schumann, whose symphony was yet to be heard.

† Georg Dietrich Otten, born at Hamburg in 1806, showed a marked talent for drawing, which he studied, as well as the pianoforte and the organ; but he finally devoted himself to music, and became a pupil of Schneider at Dessau (1828–32). He taught at Hamburg, and led the concerts of the Hamburg Musik-Verein, which he founded, from 1855 to 1863. In 1883 he moved to Vevey, Switzerland.

WILLIAM C. CARL



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prominently in three of the movements. This motto is proclaimed at the very beginning, Sostenuto assai, 6-4, by horns, trumpets, alto trombone, pianissimo, against flowing counterpoint in the strings. This motto is heard again in the finale of the following allegro, near the end of the scherzo, and in the concluding section of the finale. (It may also be said here that relationship of the several movements is further founded by a later use of other fragments of the introduction and by the appearance of the theme of the adagio in the finale.) This motto is not developed: its appearance is episodic. It is said by one of Schumann's biographers that the introduction was composed before the symphony was written, and that it was originally designed for another work. The string figure is soon given to the wood-wind instruments. There is a crescendo of emotion and an acceleration of the pace until a cadenza for the first violins brings in the allegro, ma non troppo, 3-4. The first theme of this allegro is exposed frankly and piano by full orchestra with the exception of trumpets and trombones. The rhythm is nervous, and accentuation gives the idea of constant syncopation. The second theme, if it may be called a theme, is not long in entering. The exposition of this movement, in fact, is uncommonly short. Then follows a long and elaborate development. In the climax the motto is sounded by the trumpets.

The scherzo, Allegro vivace, C major, 2-4, has two trios. The scherzo proper consists of first violin figures in sixteenth notes, rather simply accompanied. The first trio in G major, 2-4, is in marked contrast. The first theme, in lively triplet rhythm, is given chiefly to wood-wind and horns; it alternates with a quieter, flowing phrase for strings. This trio is followed by a return of the scherzo. The second trio, in A minor, 2-4, is calm and melodious. The simple theme is sung at first in full harmony by strings (without double-basses) and then developed against a running contrapuntal figure. The scherzo is repeated, and, toward the close, trumpets and horns loudly sound the motto.

Mr. William Foster Apthorp has contributed an interesting personal note concerning the scherzo. "The late Otto Dresel once told me a curious fact about this first trio. When, as a boy, he was studying under Mendelssohn, in Leipsic, he happened to be left alone one day in Mendelssohn's study. While mousing round there, with a boy's curiosity, he

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espied on a desk a MS. score that was not in Mendelssohn's handwriting. It turned out to be the MS. of Schumann's C major symphony — then unknown, save to the composer and a friend or two; it had evidently been sent to Mendelssohn to look over. Dresel, much interested in his unexpected find, forthwith began to read the score, and had time to read it through and replace it where he had found it, before Mendelssohn returned. He told me that, curiously enough, the triplet theme of the first trio of the Scherzo was exposed and carried through *by the strings alone.* Yet when, some weeks later, he heard the symphony rehearsed at the Gewandhaus, this theme was played by the wood-wind and horns, just as it stands now in the published score. Dresel thought it pretty plain that Schumann transferred this theme from the strings to the wind on Mendelssohn's advice. It was not uncharacteristic of Schumann's greenness in orchestral matters at the time, that he should not have thought of giving the theme to the wind — after the carnival of the violins in the Scherzo proper — without being prompted thereto by his friend."

The third movement, Adagio espressivo, 2-4, is the development of an extended cantilena that begins in C minor and ends in E-flat major. Violins first sing it; then the oboe takes it, and the song is more and more passionate in melancholy until it ends in the wood-wind against violin trills. This is followed by a contrapuntal episode, which to some is incongruous in this extremely romantic movement. The melodic development returns, and ends in C major.

The finale, Allegro molto vivace, C major, 2-2, opens after two or three measures of prelude with the first theme of vigorous character (full orchestra except trombones). This is lustily developed until it reaches a transi-

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tional passage in which the violins have prominent figures. All this is in rondo form. The second theme is scored for violas, 'cellos, clarinets, and bassoons, while violins accompany with the figures mentioned. This theme recalls the opening song of the adagio. A new theme formed from development of the recollection, long hinted at, finally appears in the wood-wind, and is itself developed into a coda of extraordinary length. Figures from the first theme of the finale are occasionally heard, but the theme itself does not appear in the coda, although there is a reminiscence of a portion of the first theme of the first movement. The motto is sounded by the brass. There is a second exultant climax, in which the introductory motive is of great importance.

This symphony, dedicated to Oscar I., King of Sweden and Norway, is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, kettle-drums, strings.

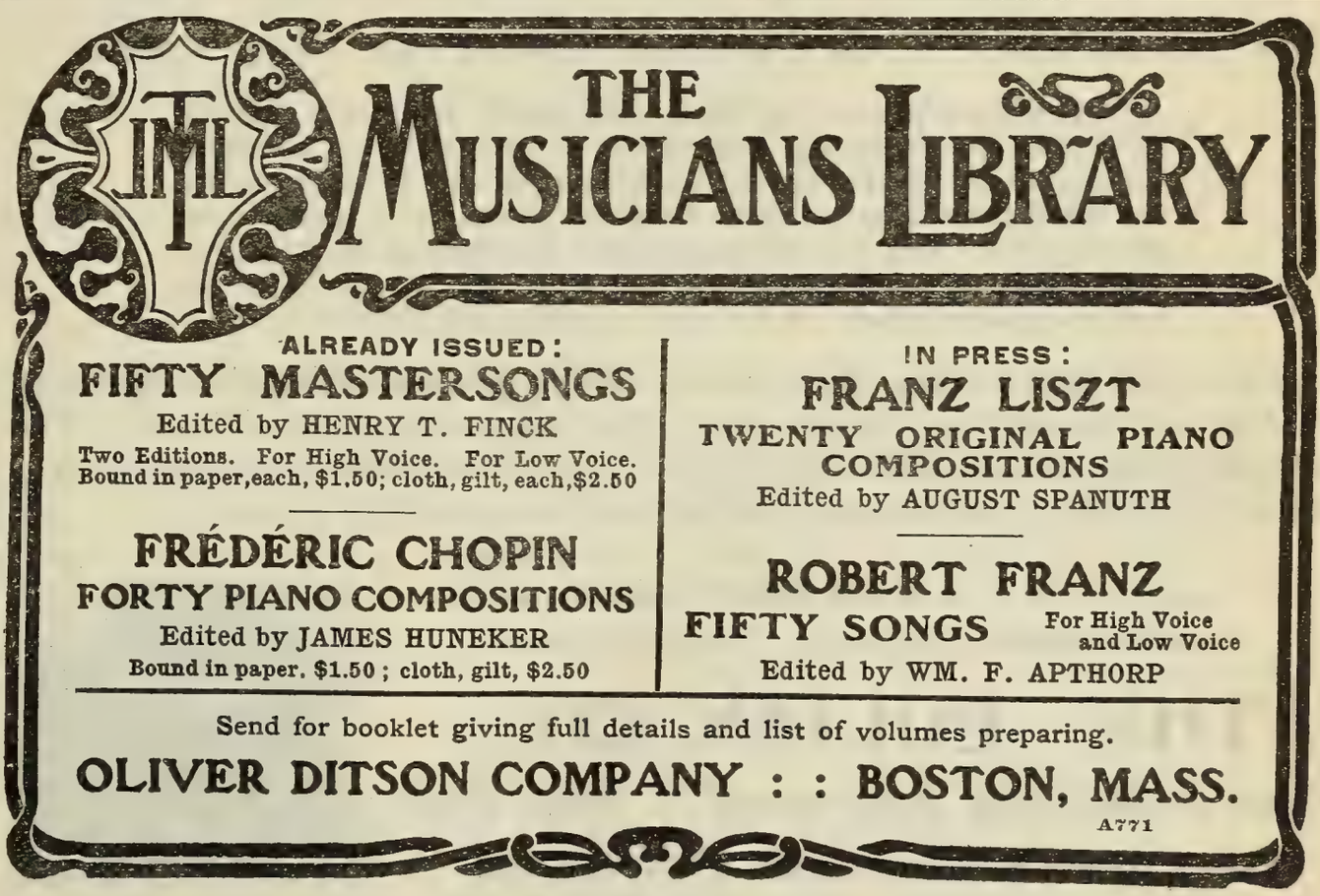
SONG, "TO HOPE," OP. 94 . . . . . LUDWIG VAN BEETHOVEN.

(Born at Bonn, Dec. 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven wrote music for Tiedge's poem, "An die Hoffnung." The song was published in 1805, and is known as Op. 32.

He wrote another setting, which was published in 1816 at Vienna and advertised April 22. This version, dedicated to the Princess von Kinsky (born Karoline, Countess von Kerpen), is known as Op. 94.

The advertisement of the publishers, S. A. Steiner & Company, announced the publication, gave the title in full, and added: "Our inexhaustible Hr. van Beethoven has introduced with a recitative Tiedge's poem, which is full of feeling, and reproduced admirably the poem, composed throughout tenderly and warmly. The little work is one of the latest pieces of this artist, and all souls of delicate feeling will rejoice in its appearance."



Tiedge's "Urania," a lyric-didactic poem, which abounds in sentimental rationalism, was published at Halle in 1801. The lyrical portions pleased composers of music.

Beethoven's first setting of "An die Hoffnung" is a song in conventional strophe form. The second version consists of a recitative (poco sostenuto, 2-2, allegro) and an aria (larghetto, 4-4). The original words are as follows: —

Ob ein Gott sei? ob er einst erfülle, was die Sehnsucht weinend sich verspricht? Ob, vor irgend einem Weltgericht, sich dies räthselhafte Sein enthülle? Hoffen soll der Mensch! er frage nicht!

Die du so gern in heil'gen Nächten feierst,
Und sanft und weich den Gram verschleierst,
Der eine zarte Seele quält,—
O Hoffnung! lass, durch dich empor gehoben,
Den Dulder ahnen, dass dort oben
Ein Engel seine Thränen zählt.
Wenn, längst verhallt, geliebte Stimmen schweigen,
Wenn unter ausgestorb'nen Zweigen
Verödet die Erinn'rung sitzt:
Denn nahe dich, wo dein Verlassner trauert,
Und von der Mitternacht umschauert,
Sich auf versunk'ne Urnen stütz.

Und blickt er auf, das Schicksal anzuklagen,
Wenn scheidend über seinen Tagen
Die letzten Strahlen untergehn;
Dann lass ihn um den Rand des Erdentraumes,
Das Leuchten eines Wolkensaumes,
Von einer nahen Sonne, sehn!

Whether there is a God? Whether he will some day satisfy what tearful longing promises itself? Whether before any Day of Judgment this mysterious Being reveals itself? Let man hope and question not!

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Thou who through night to reign calm pleasure feelest,
And kindly with a veil concealest
From tender souls their meed of woe;
Bright Hope, let those who grieve, approaching near thee,
This blessed truth proclaiming, hear thee,
An angel counts all tears that flow.

When voices die away, which once were cherish'd,
When under boughs whose leaves have perish'd,
Deserted mem'ry sits and mourns;
Then come to him whose heart some woe distresses,
Whom midnight with its gloom oppresses,
Who weary leans on broken urns.

And should he lift his eyes, stern fate upbraiding,
The last, last rays above him fading,
That us'd the light of life to be;
Then through another sun's soft lustre shining,
A gorgeous cloud with silver lining,
Beyond earth's vision let him see.

— *From the Boosey Edition of Beethoven's Songs.*

Symphonic Variations on an Original Theme, Op. 78.

Anton Dvořák

(Born at Mühlhausen (Nelahozeves), near Kralup, Bohemia, Sept. 8, 1841; now living at Prague.)

This work was begun Sept. 6, 1877. It was finished Sept. 28, 1877.

It was performed in Vienna in 1887, and Hanslick then said that the theme was taken from a Bohemian chorus, "Já jsem guslar."

It was first performed in Boston at a Symphony Concert, Feb. 23, 1889; and it was played again at a concert on Dec. 31, 1898.

The theme, lento e molto tranquillo, C major, 2-2, is stated in twenty measures. It begins in octaves in the strings against sustained notes in the wind, and is later in full harmony. The first period is in seven measures. The theme is simple, and it is clothed simply in the first presentation. There are twenty-seven variations and a finale.

A commentator has said of this finale, "Dvořák pays a tribute to his

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national enthusiasm by a masterly movement in counterpoint." This is contrary to the general opinion that Bohemian enthusiasm is not expressed in fugal form, but in dances, chodovska, chodové, skakava, strasak, baborak, zezhulicka, dudák, and, above all, the polka.

The variations are, as a rule, short. Some are contrapuntal, others free and romantic.

Variations 2, 6, 9, 10, 20, 21, 24, will be omitted at this concert.

The work is scored for 2 flutes (the second is interchangeable with piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, kettle-drums, strings.

"WOTAN'S FAREWELL" AND THE "FIRE CHARM," FROM "DIE WALKÜRE."

RICHARD WAGNER.

(Born at Leipsic, May 22, 1813; died at Venice, Feb. 13, 1883.)

Wagner sketched the plot of the "Ring" as early as 1848. He wrote Uhlig in 1852: "The introductory evening is really a complete drama, quite rich in action; I have finished fully half of it. 'Die Walküre' entirely." In August, 1854, he was at work on the sketch of the score of "Die Walküre," and the sketch was finished in December. In February, 1855, he had almost finished the scoring of Act I. when he was called to conduct a season of Philharmonic Concerts at London. He began work again on the Seelisberg, near Zurich, but he was sick and his

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wife was sick, and he was worried beyond endurance. He wrote Liszt: "'The Walküre' I have now with difficulty completed to the middle, including a clear copy. Now I have been kept from work for eight days by illness; if this thing continues, I shall soon despair of ever elaborating my sketches and completing the score." He sent the first two acts to Liszt on Oct. 3, 1855, and said: "This representation on paper will probably be the only one which I shall ever achieve with this work, for which reason I linger over the copying with satisfaction." Liszt immediately answered: "Dearest Richard, you are truly a divine man! . . . When we meet, more about your magnificent, marvellous work." And the Princess von Wittgenstein assured Wagner that she had wept tears of sensibility "bitter tears over the scene between Siegmund and Sieglinde! That is beautiful, like eternity, like earth and heaven." The last act was finished in April, 1856. Wagner wrote Liszt: "I am extremely eager to know how the last act will affect you; for beside you I have no one to whom it would be worth while to communicate this. It has turned out well — is probably the best I have so far written. A terrific storm — of elements and of hearts — which gradually calms downs to Brünnhilde's magic sleep."

"Die Walküre" was performed for the first time, and against the wish of the composer, at the Royal Court Theatre, Munich, Aug. 26, 1870, when

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1902-1903

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PROGRAMME

SCHUBERT . . . . . Quartet in A minor, Op. 29
RICHARD STRAUSS, Sonata for Piano and Violin, E-flat major, Op. 18
HAYDN . . . . . Quartet in D minor, Op. 76, No. 2

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Kindermann * created the part of Wotan. The first authorized performance was at Bayreuth, Aug. 14, 1876, when Betz was the Wotan.

The first performance in America was at the Academy of Music, New York, April 2, 1877, when Preusser was the Wotan. The first performance in Boston was at the Boston Theatre, April 16, 1877, with Eugenie Pappenheim as Brünnhilde, Pauline Canissa as Sieglinde, Miss Grimmenger as Fricka, A. Bischoff as Siegmund, Felix Preusser as Wotan, A. Blum as Hunding. Adolf Neuendorff conducted.

"Wotan's Farewell and the Fire Charm" was first performed in Boston from manuscript at a Thomas Concert, Jan. 20, 1875. Franz Remmertz was the Wotan. The excerpt has been performed in Boston at concerts of the Boston Symphony Orchestra,— Dec. 30, 1882 (Mr. Henschel singer), Nov. 10, 1888 (Emil Fischer), April 2, 1892 (Heinrich Meyn), Dec. 5, 1896 (Pol Plancon), March 19, 1898 (David Ffrangcon Davies).

The text of the scene is as follows: —

WOTAN.

(*Blickt ihr ergriffen in das Auge, und hebt sie auf.*)

Leb' wohl, du kühnes
herrliches Kind!
Du meines Herzens
heiliger Stolz,
leb' wohl! leb' wohl! leb' wohl!
Muss ich dich meiden,
und darf minnig
mein Gruss nimmer dich grüssen;
sollst du nicht mehr
neben mir reiten,
noch Meth beim Mahl mir reichen;
muss ich verlieren
dich, die ich liebte,
du lachende Lust meines Auges: —

*August Kindermann, bass baritone, born Feb. 6, 1817, at Potsdam, died March 6, 1891, at Munich, began his career when he was sixteen as a chorus singer in the Berlin Royal Opera, and was intrusted by Spontini with minor solo parts. From 1839 to 1846 he was a member of the Leipsic Opera Company. In 1846 (August 1) he joined the Munich company. He created the part of Wotan in "Das Rheingold" at Munich, Sept. 22, 1869, and on July 26, 1882, the part of Titurel in "Parsifal" at Bayreuth, but his voice was then raucous, and he was distressingly false to the true pitch. He was the father of Hedwig Reicher-Kindermann (1853–83), a dramatic soprano of heroic voice and unbridled temperament, who, after singing at the Court Theatre and the Theater am Gärtnerplatz of Munich, at Hamburg, Paris, and Leipsic (1880-82), won great renown in Neumann's wandering "Wagner Theatre."

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ein bräutliches Feuer
soll dir nun brennen,
wie nie einer Braut es gebrannt!
Flammende Gluth
umglühe den Fels;
mit zehrenden Schrecken
scheuch's es den Zagen;
der Feige fliehe
Brünnhilde's Fels:—
denn Einer nur freie die Braut,
der freier als ich, der Gott!

(BRÜNNHILDE *wirft sich ihm gerührt und entzückt in die Arme.*)

WOTAN.

Der Augen leuchtendes Paar,
das oft ich lächelnd gekos't
wenn Kampfes-Lust
ein Kuss dir lohnte,
wenn kindisch lallend
der Helden Lob
von holden Lippen dir floss;—
dieser Augen strahlendes Paar,
das oft im Sturm mir geglänzt,
wenn Hoffnungs-Sehnen
das Herz mir sengte,
nach Welten-Wonne
mein Wunsch verlangte
aus wild webendem Bangen:—
zum letzten Mal
letz' es mich heut'
mit des Lebewohles
letztem Kuss!
Dem glücklicher'n Manne
glänze sein Stern;
dem unseligen Ew'gen
muss es scheidend schliessen!
Denn so — kehrt
der Gott sich dir ab:
so küsst er die Gottheit von dir.

(*Er küsst sie auf beide Augen, die ihr sogleich verschlossen bleiben: sie sinkt sanft ermattend in seinen Armen zurück. Er geleitet sie zart auf einen niedrigen Mooshügel zu liegen, über den sich eine breitästige Tanne ausstreckt. Noch einmal betrachtet er ihre Züge und schliesst ihr dann den Helm fest zu; dann verweilt sein Blick nochmals schmerzlich auf ihrer Gestalt, die er endlich mit dem langen Stahlschilde der Walküre zudeckt.—*

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Dann schreitet er mit feierlichem Entschlusse in die Mitte der Bühne und kehrt die Spitze seines Speeres gegen einen mächtigen Felsstein.)

Loge hör'!
lausche hieher!
Wie zuerst ich dich fand
als feurige Gluth,
wie dann einst du mir schwandest
als schweifende Lohe:
wie ich dich band,
bann' ich dich heut'!
Herauf, wabernde Lohe,
umlod're mir feurig den Fels!
Loge! Loge! Hieher!

(*Bei der letzten Anrufung schlägt er mit der Spitze des Speeres dreimal auf den Stein, worauf diesem ein Feuerstrahl entfährt, der schnell zu einem Flammenmeere anschwillt, dem Wotan mit einem Winke seiner Speerspitze den Umkreis des Felsens als Strömung zuweist.*)

Wer meines Speeres
Spitze fürchtet,
durchschreite das Feuer nie!

(*Er verschwindet in der Gluth nach dem Hintergrunde zu.*)
(*Der Vorhang fällt.*)

Mr. William Foster Apthorp has Englished this as follows: —

WOTAN.

(*Much moved, he looks her in the eye, and raises her up.*)

Farewell, thou brave, splendid child! Thou sacred pride of my heart, farewell! farewell! farewell! Must I avoid thee, and must my greeting never more lovingly greet thee; shalt thou no more ride by my side, nor hand me mead at the banquet; must I lose thee, thee whom I loved, thou laughing delight of my eyes: — then shall a bridal fire burn for thee, as never one burned for a bride! Let a flaming glow glow round the rock; let it scare the coward with devouring terrors; may the dastard flee Brünnhilde's rock: — for let only one woo the bride, who is freer than I, the god!

(BRÜNNHILDE *throws herself, touched and in ecstasy, into his arms.*)

WOTAN.

The shining pair of eyes that I oft have smilingly fondled, when a kiss was the reward of thy joy in fight, when the praise of heroes flowed in childish prattle from thy sweet lips: — this beaming pair of eyes, that so often have gleamed upon me in the storm, when the yearning of hope singed my heart, and my wish longed after world-ecstasies from out of wildly weaving terror: — for the last time let it rejoice me to-day with the last farewell kiss! Let thy star shine for the happier man; it must be quenched in parting for the hapless eternal one! For thus does the god turn from thee: thus does he kiss the divinity from thee.

(*He kisses her upon both eyes, which forthwith remain closed: she falls gently fainting back in his arms. He leads her gently to lie on a low moss hillock, over which a fir-tree spreads out its wide branches. Once more he contemplates her features, and then closes her helmet; then his glance lingers once more sorrowfully on her form, which he at last covers with the Valkyr's long steel shield. Then he walks with solemn determination to the middle of the stage, and turns the point of his spear toward a mighty boulder.*)

Loge, hear! listen hitherward! As first I found thee as fiery glow, as then once thou vanishedest from me as swishing flame: as then I bound thee, I loose thee to-day! Up, flickering flame, flame around the rock all ablaze! Loge! Loge! Hither to me!

(*At the last call he strikes the rock three times with the point of his spear, whereupon a flash of fire darts out from it, and quickly grows to a sea of flame, to which Wotan points out the circuit of the rock for its channel with his spear point.*)

Let him who fears the point of my spear never walk through the fire!
(*He vanishes toward the background through the glow. The curtain falls.*)

The orchestral part of this scene is scored for piccolo, 3 flutes (one of which is interchangeable with piccolo), 3 oboes, cor anglais, 3 clarinets, bass clarinet, 3 bassoons, 8 horns, 3 trumpets, bass trumpet, 4 trombones, contrabass tuba, 2 pairs of kettle-drums, 6 harps, glockenspiel, triangle, cymbals, strings.

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PROGRAMME.

Schumann . . . . . Overture to "Genoveva," Op. 81

Saint-Saëns . . Concerto for Violoncello, in A minor, Op. 33

Allegro non troppo.
Allegretto con moto.
Come prima, un peu moins vite.

Goldmark . Chorus of Spirits and Spirits' Dance, from "Merlin"

(First time.)

Brahms . . . . Symphony No. 1, in C minor, Op. 68

I. Un poco sostenuto. Allegro.
II. Andante sostenuto.
III. Un poco allegretto e grazioso.
IV. Adagio. Allegro non troppo, ma con brio.

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Overture to the Opera "Genoveva," Op. 81 . Robert Schumann.

(Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856.)

"Genoveva," opera in four acts, text by Robert Reinick (after the tragedies by Hebbel and Tieck), music by Robert Schumann, was performed for the first time at Leipsic, June 25, 1850. The chief singers were Miss Mayer, Genoveva; Mrs. Günther-Bachmann, Margaretha; Brassin, Siegfried; Widemann, Golo.

As early as 1842 Schumann was eager to compose an opera. He wrote: "Do you know what is my morning and evening prayer as an artist? *German opera. There is* a field for work." He thought of an opera to be founded on Byron's "Corsair," and composed a chorus and aria. He sought anxiously for a subject that might inspire him. At last in 1847 he chose the legend of Geneviève of Brabant. Reinick's text did not fully satisfy him; nor was Hebbel pleased, although he refused to help out the composer. Schumann himself undertook the task of revision. Then there was delay in securing a performance, and at one time Schumann thought of suing the manager of the Leipsic opera-house. When the opera was produced, it was the time, as Schumann wrote to a friend, when one preferred to go into the woods rather than the theatre. There were three performances, and the opera was put aside. It is occasionally revived in Germany, but it never had an abiding-place in a repertory.

***

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The legend of Geneviève de Brabant was in detail told, so far as literature is concerned, in the Golden Legend, in the Chronicle (1472) of Matthias Emmich, doctor of theology, and of a Carmelite monastery at Boppard, and by the Jesuit Cerisier; but there were Complaints * founded on the legend before that. In the old story Geneviève, the daughter of the Duke of Brabant and in 731 wife of Siegfried, Count of the Palatinate, was slandered foully by Golo, steward of the household, because she had not listened to his amorous protestations. She was condemned to death, but this mercy was shown her: she was left to her fate in the forest of Ardennes. There she gave birth to a child. They lived on roots and herbs and the milk of a hind. Six years afterward Siegfried, who in the meantime had found out that Geneviève was innocent, came upon her by accident when he was hunting. Later writers turned Golo, the monster, into a handsome young man, much to the regret of Heine, who deplored the disappearance of the old chap-books, with their abominable wood-cuts, which were dear to his childhood.

In Schumann's opera Siegfried is ordered by Charles Martel to join him in war against the infidels. Siegfried puts his wife and all he possesses under the care of his friend Golo, farewells his wife, who falls into a swoon; and Golo, already in love with her, kisses her. An old woman, Margaretha, is Golo's mother, but he takes her to be his nurse. Ambitious

* A "complainte": a folk-song on some tragic event or legend of devotion. It is, first of all, a tale. It is the type of a serious or sad narration in song. Yet it is not an elegy, a "*déploration*."

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for him, she plots against Genoveva, who mourns her husband and hears with dismay and anger the wild songs of the carousing servants. Golo brings news of a great victory. She bids him sing, and she accompanies him until he makes love to her; nor will he leave her, till she taunts him with his birth. Drago, the steward, tells him that the servants are insulting the good name of their mistress. Golo says they speak the truth, and when Drago does not believe him he tells him to hide in Genoveva's room. Margaretha, listening at the door, hears the talk. She informs Golo that Siegfried, wounded, is at Strassbourg; that she has intercepted his letter to the Countess, and is going to Strassbourg to nurse him and, as nurse, poison him. Then Golo summons the servants, and they make their way into Genoveva's room, where Drago is found behind the curtains. Golo puts a dagger into his heart, to keep his tongue quiet. Genoveva is led to prison.

Siegfried's strength resists the poison of Margaretha. Golo tells him of Genoveva's infidelity, and the tortured Count determines to go into the wilderness, but Margaretha hands him a magic looking-glass, in which he sees Genoveva and Drago. Siegfried commands Golo to avenge him, and at that moment the glass flies in pieces and Drago's ghost enters and bids Margaretha to tell the truth.

Genoveva is taken into the wilderness by men hired to murder her. Golo, after showing her Siegfried's ring and sword, offers her life on a

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hard condition. She turns from him. He orders the ruffians to do the deed. She clings to the cross and prays. Siegfried comes up with the penitent Margaretha. Golo rushes off and falls from a rocky height.

***

The overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 valve horns, 2 plain horns, 2 trumpets, 3 trombones, kettle-drums, strings.

It begins with an Introduction, Langsam (Slow), C minor, 4-4, which opens with sombre chords of wood-wind and horns over a bass in the strings and a second pair of horns. The first violins have a waving figure in sixteenth notes, which is developed emotionally. The Introduction ends with a recitative-like phrase for the first violins.

The main portion of the overture, Leidenschaftlich bewegt (Allegro appassionato), C minor, 2-2, begins with a passionate first theme, which includes the lamenting figure of the preceding recitative. The second theme, E-flat, is a lively hunting-call for three horns, with a re-enforcement of trumpets in the last measure but one. The second portion of this theme is a melodious phrase for the wood-wind. This theme is developed at length. A figure borrowed from the slow introduction is used in a succeeding episode, and with the second theme is used for the building material of the free fantasia. The orchestration of the third part of the movement is much strengthened. The coda is built for a long time on the second theme. Trombones enter in the apotheosis with a figure which

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in its original shape appeared already in the passage-work of the free fantasia. There is a triumphant end in C major.

***

The overture to "Genoveva" was performed in Boston for the first time at a concert of the Harvard Musical Association, March 1, 1866.

Concerto for Violoncello in A minor, Op. 33.

Camille Saint-Saëns.

(Born at Paris, Oct. 9, 1835; still living at Paris.)

This concerto was composed in 1872, and published in 1873. It was first played at a Conservatory Concert, Jan. 19, 1873, by Tolbecque,* to whom the work is dedicated. The first performance in Boston was by Wulf Fries at a concert of the Harvard Musical Association, Feb. 17, 1876. Mr. Schroeder played it here at a Symphony Concert, Nov. 19, 1898.

The concerto begins Allegro non troppo in A minor, 2-2, with the announcement of a flowing theme by the solo instrument over a tremulous accompaniment. This theme is developed somewhat by the 'cello. The orchestra develops it further against a counter-theme in the 'cello, which takes up the development again. The second theme, of a more melodious

* Auguste Tolbecque, born at Paris, March 30, 1830, took the first prize for violoncello at the Conservatory in 1849. He taught and played at Marseilles, returned to Paris, where he played in the orchestra of the Conservatory and as a member of the Maurin Quartet. He was much interested in collecting and restoring old instruments. He wrote books about string instruments, criticisms, and his recollections (1896). He also was editor of the *Monde Musical*.

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character (F major), is also given to the 'cello. There is only a short development. The working-out of the first theme is resumed, first in the 'cello, then in the orchestra. A new theme is introduced by way of episode, allegro molto, F major. The two chief themes are again used in development. There is a transition to a new movement, Allegretto con moto, B-flat major, 3-4, a minuet. The theme is announced by muted strings, and the solo 'cello enters with another dance theme. These themes are developed, the minuet in the orchestra, the slow waltz in the 'cello. There is a return to the original alla breve time and pace, and the first theme reappears, but one of its figures is the foundation of a new theme, which in turn is developed and leads to a finale on the same theme and a new second theme. The first theme makes another appearance, as does the episode. The concerto ends brilliantly in A major.

The orchestral part is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, kettle-drums, strings.

Chorus of Spirits and Spirit Dances, from "Merlin."

Carl Goldmark.

(Born at Keszthely, Hungary, May 18, 1830; now living at Vienna.)

"Merlin," an opera in three acts, text by Siegfried Lipiner, music by Carl Goldmark, was performed for the first time at Vienna, Nov. 19, 1886. Materna created the part of Viviane; Winkelmann, that of Merlin; and

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von Reichenberg, that of the Demon. Wilhelm Jahn conducted. The opera was performed in America for the first time at the Metropolitan, New York, Jan. 3, 1887, with Lilli Lehmann as Viviane, Alvary as Merlin, Miss Brandt as Morgana, and Fischer as the Demon. Mr. Walter Damrosch conducted.

The librettist was influenced to some extent by Immermann's "Merlin" (1832), which was considered to be rightly named "a mystery" on account of metaphysical as well as dramatic confusion. Immermann said Merlin was the tragedy of contradiction, just as Dr. Maginn held Romeo to be the unlucky, as opposed to Bottom, the lucky man.

In Lipiner's version Viviane, the orphaned daughter of a nobleman mourning her father's death, lives in the forest. She is beautiful and wild. Without her knowledge the Demon brings her into the presence of Merlin, who has just triumphed over the Saxons and convicted Sir Bedivere of treason. Merlin is seer and magician. He has compelled the Demon to fight on the side of Christ by bewildering the heathen soldiers with will-o'-the-wisps and wrapping them in darkness. The Demon, sore and craving revenge, consults Morgana, the mother of Merlin, and learns from her that Merlin's power will come to an end when he falls victim to the love of woman: then will his harp be silent. Merlin and Viviane fall in love with each other. The Demon inspires her to open Merlin's temple; he takes from it a magic veil, which, thrown into the air, remains suspended and

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works a spell. The lovers in the garden forget the world, until Lancelot and others rush in and announce Modred's treason. As Merlin is going to the rescue, Viviane throws over him the magic veil. The garden vanishes, — as in "Parsifal," — and Merlin is seen chained to a rock in a dreary waste. He pledges his soul to the Demon to gain release. He saves Arthur, but he is wounded and he dies. And then Viviane, warned by Morgana in a dream, strives with the Demon for Merlin's soul. She stabs herself, dies with him, and thus puts the Demon to confusion, while Arthur and his knights chant the redeeming might of love.

***

The excerpt played at this concert is taken from the fifth scene of the second act. The stage setting represents Merlin's Magic Garden, fringed with a grove, through which the ocean is seen. There are trees to the right, rose-bushes, and a grassy seat, and in the left foreground a richly adorned resting-place. Viviane approaches the door of the temple, and bids it open. The Demon takes the veil from the altar. Viviane throws it into the air, where it remains. The Demon confesses to her that he does not understand the spell.

And then unseen spirits sing: "We come from flower-cups, caves, glittering billows, rustling breezes; we follow the mighty Master Magician gladly to serve him."

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all sides, bushes part. From the spring, water-sprites arise, green-veiled. Spirits of air, robed in white, float down from the clouds. Earth-spirits wearing golden ornaments come out from rocks and the soil, and spirits of the flowers appear.

The chorus is in E major. With the beginning of the dances the key changes to B-flat, Mässig, 3-4. The dance is light and graceful. The pace quickens for the spirits of earth. A spirit of air breathes on an æolian harp. There is a return to the first tempo. The tonality, for the most part, alternates between G minor and B-flat.

B major, 6-4, Entrance of the Queen of the Mermaids. Resting on a flower-decked shell, she is drawn by dolphins, and her attendants swim about her. There are modulations. The mood becomes more tranquil. The unseen chorus is heard as before.

ENTR'ACTE.

"FROM SOUR CAME SWEET."

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The mystery which approaches any modern inspiration is this particular fact, that what seems to be a sudden creation is really a matter of slow birth and of slower growth. Just as a mother watches and keeps vigil over the child of destiny — we are all children of destiny! — so do the very

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few who perceive early promise in the great work of the future meditate over possibilities and strive to think that they do not "imagine a vain thing." We speak of the ultimate recognition of musical artists. It is so easy to be a Mrs. Crummles of art. It will be remembered that she — wonderful creature! — was first seen by Mr. Vincent Crummles balancing herself on the top of a spear, surrounded by blazing fire-works "Such grace," cried Mr. Crummles, "coupled with such dignity," had never been seen before. And Mr. Crummles promptly offered his hand in marriage. Now the record of that fact embodied the essential significance of popularity. Mrs. Crummles made a most immediate effect. Matrimony and subsequent (one had almost written posthumous) laudation were the necessary results. Meanwhile, we laugh to-day over the Crummles's of yesterday, simply because we find that, in Mr. Kipling's too-little understood phrase —

"Grief of a day shall fill a day,
Because its creature died."

But one may almost burlesque Dickens, and say, "Crummles was sugar." That is to say, the art of music is part of the interminable philosophy of things; it is not immediately recognizable when it reaches a zenith in any generation. It is sour to the taste at first but sweet as honey afterwards. It is impossible in such a connection not to recall a sort of reversal of "Revelation" and the eating of the "little book," which "was in my mouth sweet as honey," and afterwards was bitter to the eater. Music is

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brought forth with much travail of spirit; but it is one of nature's beneficent laws that the things that cost much pain bring mostly the greatest pleasure in the fulfilment of things.

In other words, music once more emphasises the mere chemical distinction between the acid and the sweet. That which yesterday was sour to the musical taste is to-day sweet; that which yesterday was sweet is to-day sour. Emanuel Bach might write the prettily sweet things of his art by the day and by the hour, but he no longer remains with any class of musician as a composer of importance. Thus it is that popularity is so immediate (and so meaningless) a test of artistic merit. "Grief of to-day will fill a day." One may select a few instances.

There is nothing more curious in the history of musical art than the record of Mendelssohn. He stood half-way between the things that had been and the things that were to be. He recognized every possibility of his own past as a forerunner of the future (which was his present), and yet he stopped absolutely short, when that future met him face to face. He tasted the sweetness which time had brought to the acid of things; he refused the acid which one day would turn to sweetness. That is a very curious historical fact; it belongs, as it seems to the present writer, to the essential organism of things; and music is, from the purely philosophic standpoint, again absorbed in the universal logic that asks and demonstrates and discovers — who shall say what issue?

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of the summer, in Shakspeare's phrase, comes from her loftiness and sourness. Deal with her justly and strongly, and, though at first she may repel you, she will ally herself with you to great issues in the end. Be a Wagner, and Music will walk with you through the ages. Mendelssohn, in the ballroom of life, did but ask her for a dance.

PERIODS OF THE DANCE.

(From the *Pall Mall Gazette.*)

When the Great Musical Authority, who has not yet made his appearance, writes his titanic work on musical history, it may shrewdly be suspected that a far greater attention will be paid to the development — or rather perhaps, one should say, the fluctuating spirit — of dance music than has been paid to it by musical thinkers of the past. The music of the dance, perhaps even more than the music of the folk-song, touches that time-sentiment which is subsequently to become historical. Contemporary dance music of any period is a very singular and effective revealer of the habitual attitude of men. This is a speculation based upon the very essence of historical truth.

Look first at the varieties of dance music, as we know them superficially among many nations. At the foundation of things, you must, of course, have rhythm of some kind or another, just as in all song and other music melody must be your basis. The two feet are more limited in their power

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of expressiveness than is the power for utterance in the vocal cords or in instrumental cadences. A dance must, therefore, necessarily involve a more constrained and definite repetition of effect than any other embodiment of the human musical spirit.

Accordingly, you have the savage dance, which is (to all intents and purposes) rhythm and nothing more. The rhythmic beating of one stick upon another, the monotonous wailing of a few notes indefinitely repeated, the soft clapping of hands according to a formula of time — by such means as these sufficient material was provided for the rudest form of dance. But this is not all. By such means as these, without musical intervals, elaborately civilized dances might, if the procedure were at all endurable to the ear, be accompanied. It is because civilized elaboration of movement and time go, to our thinking (though how far this is a speculation which is based on conventional thought cannot accurately be estimated), naturally together, that rhythmic music becomes a necessity, a *sine qua non*, of the modern conception of the dance.

Then it is found that the modern dance music reflects the more or less cultured (at all events, the socially cultured) spirit of the time. Take the dance music, for example, of Arcangelo Corelli. Every superb bar of that splendid musician's dances breathes sumptuousness and gilded elegance. Gavotte, gigue, sarabanda, the spirit of graceful movement and of formal perfection is absent from none of them. Almost as you hear them you can

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see the powdered wigs of the ladies, their cutaway skirts showing open lace-work in front, and bunched back. You can see the gentlemen's ruffled wrists, their silk coats, their buckled, red-heeled shoes, their white stockings. There is an ample ease everywhere. The dance of the time reflects the leisure of the time — the leisure to dress, the leisure to bow, to join arched hands, to move quietly, to gesture with an air — the power, above all, to compose in groups.

The music, then, as has been said, is the counterpart of this picture in manners. Symmetrically perfect, with the most attentive and careful equipoise of bar against bar, it has the very genius of faultlessness. We take Corelli naturally, because he was a singular master, but in dance music that was most undoubtedly the general fashion of his particular period. Take, again, Gluck. What can be more significant than the ballet-music of his "Alceste," to take this one instance? Here you have a formalism in dance that is ever on the verge of bursting out into flame. The shackles are less strait than those of an earlier time, less binding.

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Still remain the gravity, the imperturbable genius in convention, which again reflects contemporary thought and contemporary movement.

Fly forward, and here is Byron writing "The Waltz." The trim conventions are overset, fled away on the wings of the French Revolution. The social world is awake with movement, with stir, with bustle. The music grows in pace and — loses in dignity. Waltz, schottische, polka, *hoc genus omne*, speed along the paths of the nineteenth century. Nobody needs leisure. How can a generation linger over a hand when it has no time to linger over life? Modernity is abroad, seething with Steam, hustling with invention, flying with Science. Strauss now becomes the classic; and a host of the great obscure, among whom Strauss certainly was not, turn on the hurdy-gurdy. To-day we are still in flight, in the ball-room as elsewhere. One may not regret the reason; but, ah! one may regret the impossibility of our seeing the reincarnation of a certain Sarabanda in G minor that the present writer recalls as he thinks of Corelli.

ON MUSICAL CRITICISMS.

(Arthur Symons, in the *Academy*, London.)

One of last week's essayists in little found himself wondering why there were so few instructive and delightful books about music; why, as a rule, or even as an exception, there was so little instructive and delightful musical criticism. Now I think "M. M. B." exaggerates. "Why," he

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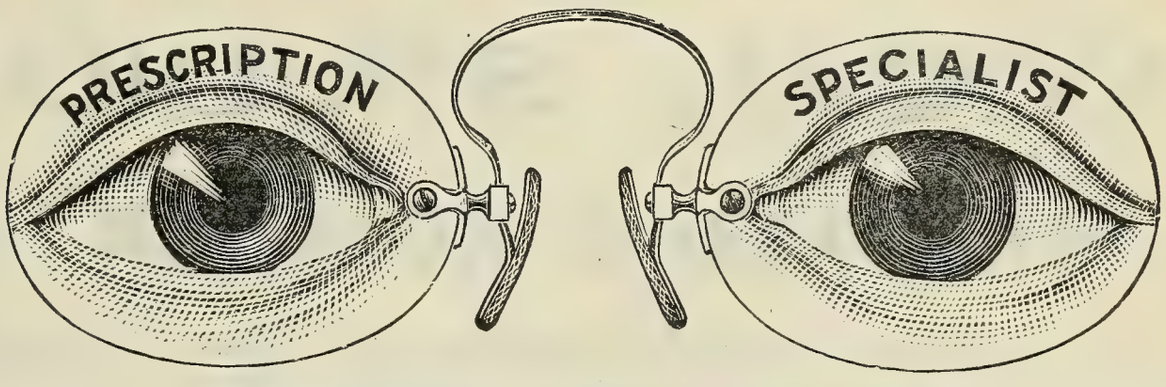
laments, "is there so much written that is interesting concerning books and writers, art and artists, science and scientists, and so little appealing to the music lover or helping him in his art?" Now it seems to me that, in spite of the fact that music is much more difficult to write about than any of the other arts, a great deal that is both interesting and valuable has been written about music, not only from a technical but from a general point of view. Wagner's prose writings present us with a body of theory concerning his art such as few poets or painters have ever given us. Indeed, I think we can find a parallel only in the writings of Leonardo da Vinci and Sir Joshua Reynolds, on the one hand, and of Goethe and Coleridge on the other. Then, among musicians, there was Schumann, who edited musical papers and wrote the main part of them; who wrote, indeed, in only too literary a way, but always with an eager and watchful insight, which was rarely deceived, ready to discover a new genius before that genius had really discovered himself. Liszt wrote with voluminous and flowing eloquence, as in his book on Chopin. Berlioz was a music critic for thirty years, besides writing one of the most delightful and quite the most exhilarating of autobiographies. Saint-Saëns, Bruneau, Vincent d'Indy, most indeed of the contemporary French composers, have written musical criticism, always in an attractive as well as a sound and serious way. Gluck, who anticipated Wagner in his music, anticipated him also in a theoretical preface which sets forth very much

FRANK MÜLLER



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the idea which Wagner was afterward to develop. Then in regard to the musicians who have written nothing for the public, how much splendid incidental criticism do we not find in the letters which their biographers have printed after their death! For my part I know hardly any biographical literature so full, various, and entertaining as the biographies of musicians. Few musicians have not had at least one good biographer. And, as a matter of interest, I contend that Grove's Dictionary of Musicians is as good a companion for a wet day in the country as any volume of Larousse or the Encyclopædia Britannica.

"The musical papers," says "M. M. B.," "fall far short of their possibilities, and few critics are capable of really illuminative articles." No doubt; but remember that while everybody, in a certain sense, can write about literature, only musicians or those who have made a special study of music can write about music, and a good musician is much better employed in writing music. Think of the ecstasy with which Berlioz, when at last he had made a little money by his "Troyens," gave up his post on the *Débats*! "At last," he cries in his autobiography, "after thirty years' bondage, I am free! No more feuilletons to write, no more common places to excuse, no more mediocrities to praise, no more indignation to suppress; no more lies, no more comedies, no more mean compromises — I am free!" And he gravely writes down: "Gloria in excelsis Deo et in terra pax hominibus bonae voluntatis."

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The reason why music is so much more difficult to write about than any other art is because music is the one absolutely disembodied art, when it is heard, and no more than a proposition of Euclid, when it is written. It is wholly useless to the student no less than to the general reader to write about music in the style of the programmes for which we pay sixpence at the concerts. "Repeated by flute and oboe, with accompaniment for clarinet (in triplets) and strings pizzicato, and then worked up by the full-orchestra, this melody is eventually allotted to the 'cellos, its accompaniment now taking the form of chromatic passages," and so forth. Not less useless is it to write a rhapsody which has nothing to do with the notes, and present this as an interpretation of what the notes have said in an unknown language. Yet what method is there besides these two methods None, indeed, that can ever be wholly satisfactory; at the best, no more than a compromise.

In writing about poetry, while precisely that quality which makes it poetry must always evade expression, there yet remains the whole definite meaning of the words, the whole easily explicable technic of the verse, which can be made clear to every reader. In painting, you have the subject of the picture, and you have the color, handling and the like, which can be expressed hardly less precisely in words. But music has no subject, outside itself; no meaning, outside its meaning as music. What subterfuges

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are required, in order to give the vaguest suggestion of what a piece of music is like, and how little has been said, after all, beyond generalization, which would apply equally to half a dozen different pieces! The composer himself, if you ask him, will tell you that you may be quite correct in what you say, but that he has no opinion in the matter.

Music has indeed a language, but it is a language in which birds and other angels may talk, but out of which we cannot translate their meaning. Emotion itself, how changed becomes even emotion when we transport it into a new world, in which only sound has feeling! But I am putting it as if it had died and been reborn there, whereas it was born in its own region, and is wholly ignorant of ours.

Now is there not some reason why musical criticism is not always "illuminative," "instructive," or "delightful"? Is it not, on the other hand, surprising that so much valuable writing about music does exist? Of music as music, perhaps no one has really written; but theory and anecdote, these remain, and, when Berlioz writes it, even a treatise on instrumentation can become as interesting as a fairy tale.

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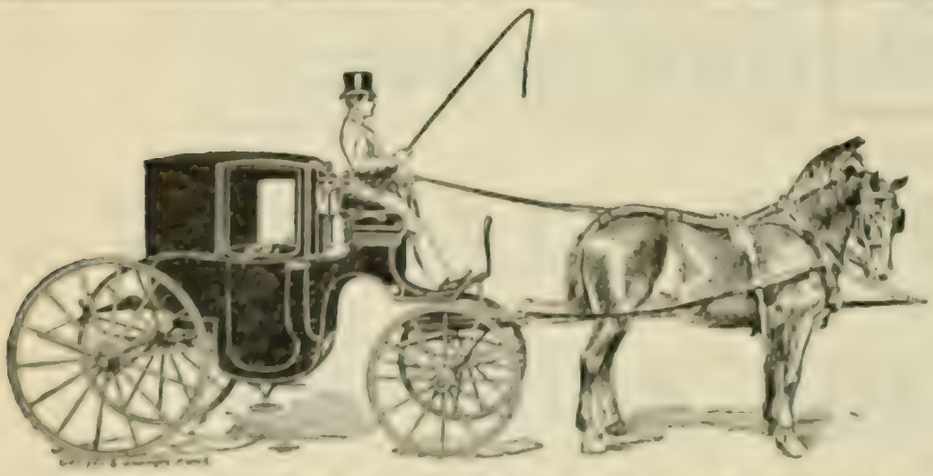
(*Pall Mall Gazette.*)

Sometimes cleverness itself has its own pathos. It can do so much, and can effect so little; it can make so immediate a sensation, and has results



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that run to such a little distance. Often you will read of the few contemporary rewards that come to the open hands of genius; and philosophical writers have mourned over the sadness that is therein involved. That a great genius has often been left to starve where the lesser man has swaggered through life "with a full purse and a proud stomach," is a fact that needs no commonplace proverb to emphasize its reality; it is equally a fact that cleverness (as apart from genius) does, as has been said, often make an immediate sensation.

Take the case of that very wonderful man, the Abate Martini. Who, at the present day, knows anything about his work, his inspiration, his influence, his outlook upon life, his mundane significance? And yet there was a time when he stepped along the popular ways of music as bravely and as swaggeringly as might ever befit the genuine musical dandy, who carried aloft the clouded cane of inculpable counterpoint, whose virtuosity was embodied in the cut of his *soutane*, and whose three-cornered hat alone signified his necessary popularity in the withdrawing rooms of his gentler admirers.

Martini was, in fact, a wonderfully talented man. He played with music as a man with a keen eye might play with ball and bat; he juggled with fugues, and he astonished his contemporaries by his knowledge of a dramatic sentiment in music. Foreign visitors stood in admiration before talent so definite and so appealing. If he wrinkled his eyebrow in depre-

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ciation of a contemporary artist, his hint was at once most volubly translated into superlatives. Even if, taking advantage of his undoubted position of contemporary responsibility, he at times simulated the aloofness and the hesitation of a certain intense form of genius, he was always pardoned, if only for the reason that nobody believed him to be in earnest; and in double-quick time he was abroad again rattling his bells and making his sensations while solemn writers were recording that they "never before had encountered so astonishing a creature."

The philosophic lesson to be learned from all this is that such a man as the Abate Martini may be regarded definitely as an ancestor of the lesser musical art of to-day. Clever to an extraordinary degree, he knew how to tease the musical feeling of the time into immediate recognition. He summarized ancestrally the possibility of to-day's so-called musical comedy. He ensured his own success; and, above all things, he prophesied. His prophecy was no more than a preparatory instinct; let so much be allowed. But he assuredly made the ways ready for the modern musical farce,—for those charming, up-to-date, delightful, ephemeral things which have no particular relation to musical art, but which, like a lump of sugar, disappear in the teacup of time.

In other words, the Abate Martini may be taken as an essentially representative individual. He has left nothing behind him but a mere name. Contemporary diaries speak of him. Contemporary journals record his

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achievement. He was, in a musical sense, a sort of Admirable Crichton; and the lesson of his life and of his musical accomplishment is clear and simple. It is the lesson which, as we began by saying, one learns from making the distinction between musical cleverness and musical genius. "I hear," said Beethoven, "that they do not like my new symphony; but give them time." "I am writing at present," said Mozart, "for myself and two or three friends." "Here lies one," quoth Keats, "whose name is writ in water." And all of these great ones — salt of the earth — make a complete and final appeal, long after the day when the recognition of it would bring comfort to their heart, or the assuaging of grief to the desire of their lives. But, if there be an ultimate justice in the onward trend of things, we may, perhaps, recognize, as we began by saying, that, despite its own rewards that are certain and instant, musical cleverness has its own pathos, its own ultimate agony. When one looks abroad upon the things that have fallen by the wayside in musical achievements: the musical comedies — dead; the musical farces — dead; the popular songs — dead; the snatches of musical humour — dead; then it is that one realizes how pathetic, once the day of its flare is done, is the fact of musical cleverness as apart from musical genius. Backward through such an outlook the deaths of Schubert and Mozart become no longer tragic; there are tears rather for the death of such a one as Salieri. . . . For apart from the historian, who knows the tribe of Salieri?

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THE HERO WOTAN.

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Wagner took enormous pains to make Brünnhilde a living character,—that is to say, to show us her inmost soul so vividly that we know why she did anything or everything without even thinking about it; he set her on the stage, where we see her in the flesh, behaving precisely as any woman—of her period—would behave. And then these excellent gentlemen* come along and tell us that because Wagner at one time or another thought of handling her story, and the story of Wotan and Siegfried, in this or that way, therefore Wagner "meant" this or that, and failed or succeeded, or changed his original plan or held fast to it. All these things have nothing to do with the drama that is played on the stage: by that alone, and by none of his earlier ideas, is Wagner to be judged: he is to be judged by the effect and conviction of the finished play. Now it seems to me that in the finished play Brünnhilde is neither "a glorious woman"—*i.e.*, an Adelphi melodramatic heroine—nor "a deceitful, vindictive woman"—*i.e.*, an Adelphi melodramatic villainess. Also, while considered by itself "The Dusk of the Gods" is interesting mainly on account of the music, considered in association, as Wagner wished, and as one must—for, after all, it is but the final act of a stupendous drama, and it is unfair and foolish to consider any one act of a drama alone—with the other minor dramas of the greater drama, "The Nibel-

* Mr. Runciman refers to Messrs. George Bernard Shaw, Ashton Ellis, and Edward Baughan.—P. H.

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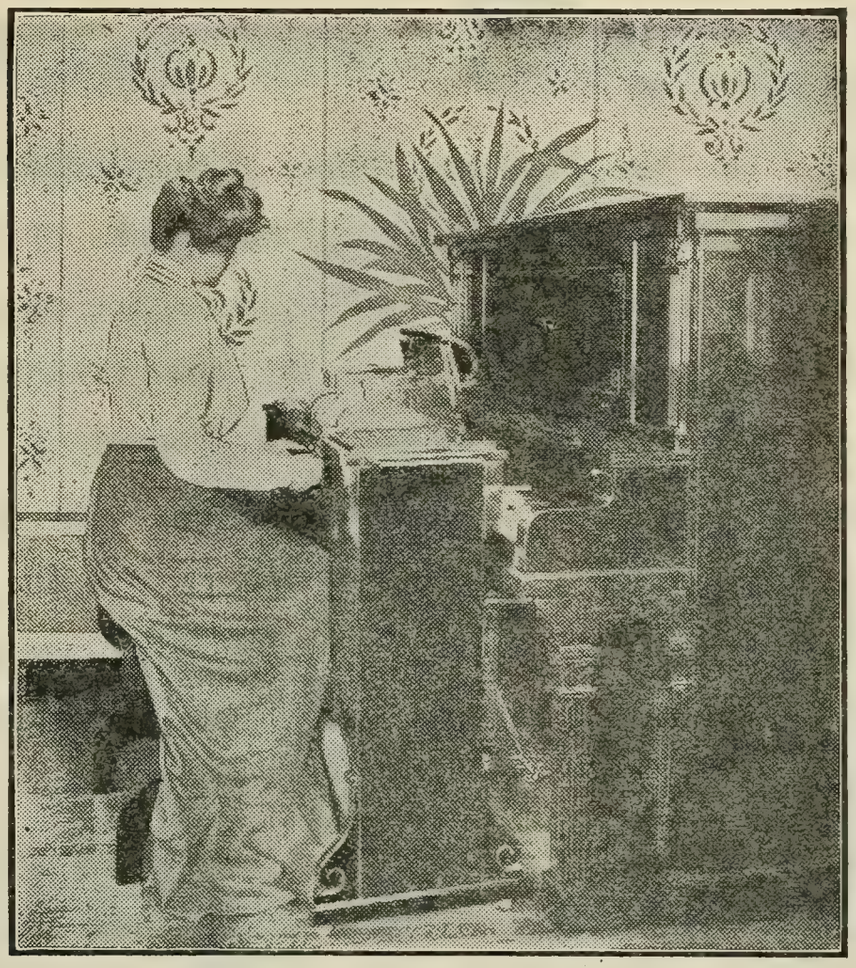

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ung's Ring," it is dramatically not only interesting, absorbing, but absolutely indispensable, true, inevitable. It is true enough that the "Ring" suffered somewhat through the fact that Wagner took nearly a quarter of a century to carry out his plan, and during this period his views on life changed greatly; yet nevertheless "The Dusk of the Gods" stands as the noble — in fact, the only possible — conclusion to a story which is, on the whole, splendidly told.

When seeing "The Valkyrie," one thinks of Sieglinde or Siegmund or Brünnhilde; when listening to "Siegfried," one thinks of Siegfried and Brünnhilde and no others; but when one thinks of the complete "Ring," the person of the drama most forcibly forced before the eye of the imagination, the person to whom one realises that sympathy is chiefly due, is Wotan. Wotan, not Siegfried or Siegmund, is the hero of the "Ring." His tragedy — if it is indeed a tragedy to emerge from the battle in the highest sense of the word triumphant — includes the tragedy of Siegfried and Siegmund, Sieglinde and Brünnhilde — in fact, the tragedy of all the smaller characters of the play. "The Rheingold," in spite of its glorious music, is entirely superfluous — dramatically, at all events, it is superfluous — but there, anyhow, the problem which we could easily understand without it is stated. Wotan, who has been placed at the head of affairs by the three blind fates, has caught the general disease of wishing to gain the power to make others do his will. So anxious is he for that authority

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that he not only makes a bargain for it with the powers of stupidity — the giants, the brute forces of nature — which bargain is afterwards and could never be anything but his ruin, but also he stoops to a base subterfuge to gain it. and with the help of Loge, fire, the final destroyer, he does gain it. So determined was Wagner to make his point clear, that even in "The Rheingold," the superfluous drama, he made it several times superfluously. He was not content to let his point make itself — the humanitarian, the preacher of all that makes for the highest humanity, was too strong in him for that: it was a little too strong even for the artist in him: he must needs make the powers of darkness lay a curse on power over one's fellow-beings, the Ring standing as the emblem of that power. While Wotan takes the power, his deepest wisdom, which is to say, his intuition — represented by the spirit of the earth, Erda — rises against him and tells him he is committing the fatal mistake, and he yields to the extent of letting the giants have the supreme power. But he thinks, just as you and I, reader, might think, that by some quaint unthinkable device he can evade the tremendous consequence of his own act; and, instead of at once looking at the consequence boldly and saying he will face it, he elaborates a plan by which no one will suffer anything, while

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he, Wotan, will gain the lordship of Creation. From this moment his fate becomes tragic. The complete man, full of rich humanity — for whom Wotan stands — cannot exist, necessarily ceases to exist, if he is compelled to deny the better part of himself, as Peter denied Jesus of Nazareth. And in consequence of his own act Wotan has immediately to deny the better part of himself, to make war on his own son Siegmund, and then on his own daughter Brünnhilde ; he destroys the first and puts away from him for ever Brünnhilde, who is incarnate love. The grand tragic movement of the whole cycle is the laying to sleep of Brünnhilde. Wotan knows that life without love is no life, and he is compelled to part from love by the very bargain which enables him to rule. Rather than live such a life, he deliberately, solemnly wills his own death.— *From "Old Scores and New Readings," London, 1899.*

SYMPHONY IN C MINOR, NO. 1, OP. 68 . . . . JOHANNES BRAHMS.

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Brahms was not in a hurry to write a symphony. He heeded not the wishes or demands of his friends, he was not disturbed by their impa-

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tience. As far back as 1854 Schumann wrote to Joachim: "But where is Johannes? Is he flying high or only under the flowers? Is he not yet ready to let drums and trumpets sound? He should always keep in mind the beginning of the Beethoven symphonies: he should try to make something like them. The beginning is the main thing; if only one makes a beginning, then the end comes of itself."

The Symphony in C minor was first played in public at Carlsruhe, Nov. 4, 1876. Kirchner wrote Marie Lipsius that Brahms had carried this symphony about with him "many years" before the performance; and Kirchner said that in 1863 or 1864 he had talked about the work with Clara Schumann, who had then showed him portions of it, whereas "scarcely any one knew about the second symphony before it was com-

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pleted, which I have reason to believe was after the first was ended; the second then was chiefly composed in 1877."

The symphony provoked heated discussion. Many pronounced it labored, crabbed, cryptic, dull, unintelligible, and Hanslick's article of 1876 was for the most part an inquiry into the causes of the popular dislike. He was faithful to his master, as he was unto the end. And in the fall of 1877 von Bülow wrote from Sydenham a letter to a German music journal in which he characterized the Symphony in C minor in a way that is still curiously misunderstood.

"One touch of nature makes the whole world kin." This quotation from "Troilus and Cressida" is regarded by thousands as one of Shakespeare's most sympathetic and beneficent utterances. But what is the speech that Shakespeare put into the mouth of the wily, much-enduring Ulysses? After assuring Achilles that his deeds are forgotten; that Time, like a fashionable host, "slightly shakes his parting guest by the hand," and grasps the comer in his arms; that love, friendship, charity, are subjects all to "envious and calumniating time," Ulysses says: —

"One touch of nature makes the whole world kin,—
That all, with one consent, praise new-born gauds,
Though they are made and moulded of things past,
And give to dust, that is a little gilt,
More laud than gilt o'erdusted."

This much admired and thoroughly misunderstood quotation is in the complete form of statement and in the intention of the dramatist a bitter gibe at one of the most common infirmities of poor humanity.

Ask a music-lover, at random, what von Bülow said about Brahms's Symphony in C minor, and he will answer: "He called it the tenth symphony." If you inquire into the precise meaning of this characterization, he will answer: "It is the symphony that comes worthily after Beethoven's ninth"; or, "It is worthy of Beethoven's ripest years"; or in his admiration he will go so far as to say: "Only Brahms or Beethoven could have written it."

Now what did von Bülow write? "First after my acquaintance with the tenth symphony, alias Symphony No. 1, by Johannes Brahms, that is since six weeks ago, have I become so intractable and so hard against Bruch-pieces and the like. I call Brahms's first symphony the tenth, not as

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though it should be put after the ninth; I should put it between the second and the 'Eroica,' just as I think by the first symphony should be understood, not the first of Beethoven, but the one composed by Mozart, which is known as the 'Jupiter.'"

***

The first performance in Boston was by the Harvard Musical Association, Jan 3, 1878.

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WEDNESDAY EVENING, JANUARY 14,

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PROGRAMME.

Rimsky-Korsakoff . Overture to "The Betrothed of the Tsar"

Gounod . . . . "Stances de Sapho," from "Sapho"

Loeffler Two Poems for Orchestra: "Avant que tu ne t'en ailles," Verlaine; "Villanelle du Diable," Rollinat

(First time at these concerts.)

Elgar . . "Sea Pictures," Two Songs from a Cycle of Five for Contralto and Orchestra, Op. 37

Dvořák Symphony No. 5, in E minor, "From the New World," Op. 95

I. Adagio. Allegro molto.
II. Largo.
III. Scherzo: Molto vivace.
IV. Allegro con fuoco.

SOLOIST:

Madame KIRKBY LUNN.

There will be an intermission of ten minutes before the symphony.

double-bassoon, 4 horns, 2 trumpets, 3 trombones, kettle-drums, strings. The trombones appear only in the finale.

The first movement opens with a short introduction, un poco sostenuto, C minor, 6-8, which leads without a pause into the first movement proper, allegro, C minor. The first four measures are a prelude to the chief theme, which begins in the violins, while the introductory phrase is used as a counter-melody. The development is vigorous, and it leads into the second theme, a somewhat vague melody of melancholy character, announced by wood-wind and horns against the first theme, contrapuntally treated by strings. In the development wind instruments in dialogue bring back a fragment of this first theme, and in the closing phrase an agitated figure in rhythmical imitation of a passage in the introduction enters. The free fantasia is most elaborate. A short coda, built chiefly from the material of the first theme, poco sostenuto, brings the end.

The second movement, Andante sostenuto, E major, 3-4, is a profoundly serious development in rather free form of a most serious theme.

The place of the traditional scherzo is supplied by a movement, un poco allegretto e grazioso, A-flat major, 2-4, in which three themes of con-

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trasted rhythms are worked out. The first, of a quasi-pastoral nature, is given to the clarinet and other wood-wind instruments over a pizzicato bass in the 'cellos. In the second part of the movement is a new theme in 6-8. The return to the first movement is like unto a coda, in which there is varied recapitulation of all the themes.

The finale begins with an Adagio, C minor, 4-4, in which there are hints of the themes of the allegro which follows. And here Mr. Apthorp should be quoted: —

"With the thirtieth measure the tempo changes to più andante, and we come upon one of the most poetic episodes in all Brahms. Amid hushed tremulous harmonies in the strings, the horn and afterward the flute pour forth an utterly original melody, the character of which ranges from passionate pleading to a sort of wild exultation, according to the instrument that plays it; the coloring is enriched by the solemn tones of the trombones, which appear for the first time in this movement. It is ticklish work trying to dive down into a composer's brain, and surmise what

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special outside source his inspiration may have had; but one cannot help feeling that this whole wonderful episode may have been suggested to Brahms by the tones of the Alpine-horn, as it awakens the echoes from mountain after mountain on some of the high passes in the Bernese Oberland. This is certainly what the episode *recalls* to any one who has ever heard those poetic tones and their echoes. A short, solemn, even ecclesiastical interruption by the trombones and bassoons is of more thematic importance. As the horn-tones gradually die away, and the cloud-like harmonies in the strings sink lower and lower — like mist veiling the landscape — an impressive pause ushers in the Allegro non troppo, ma con brio (in C major, 4-4 time). The introductory Adagio has already given us mysterious hints at what is to come; and now there bursts forth in the strings the most joyous, exuberant Volkslied melody, a very Hymn to Joy, which in some of its phrases, as it were unconsciously and by sheer affinity of nature, flows into strains from the similar melody in the Finale of Beethoven's ninth symphony. One cannot call it plagiarism: it is two men saying the same thing."

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This melody is repeated by horns and wood-wind with a pizzicato string accompaniment, and is finally taken up by the whole orchestra, fortissimo (without trombones). The second theme is announced softly by the strings. In the rondo finale the themes hinted at in the introduction are brought in and developed with some new ones. The coda is based chiefly on the first theme.

Dr. Heinrich Reimann finds Max Klinger's picture of Prometheus Unbound "the true parallel" to this symphony.

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THIRD CONCERT,
TUESDAY EVENING, JANUARY 13,
AT 8.15 PRECISELY.

PROGRAMME.

Mendelssohn . . Symphony No. 4, in A major, "Italian," Op. 90

I. Allegro vivace.
II. Andante con moto.
III. Con moto moderato.
IV. Saltarello: Presto.

Gounod . . . . . "Stances de Sapho," from "Sapho"

Berlioz Two Movements from the Dramatic Symphony, "Romeo and Juliet," Op. 17

II. Love scene: Adagio.
III. Queen Mab, Scherzo: Prestissimo.
Trio: Allegretto.

Elgar . . "Sea Pictures," Two Songs from a Cycle of Five for Contralto and Orchestra, Op. 37

Wagner . Introduction and "Love Death," from "Tristan and Isolde"
(Orchestral.)

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SYMPHONY IN A MAJOR, NO. 4, "ITALIAN," OP. 90.

FELIX MENDELSSOHN-BARTHOLDY.

(Born at Hamburg, Feb. 3, 1809; died at Leipsic, Nov. 4, 1847.)

Mendelssohn wrote from Rome in December, 1830: "As for my work, I am fully occupied. The 'Hebrides' is done at last, and is a curious thing. . . . For Christmas I propose to write Luther's choral, 'Vom Himmel hoch.' This I shall have to do all alone,—a pretty serious piece of business, as, indeed, will be the anniversary of the silver wedding, on which I shall light up a lot of candles for myself, play the 'Vaudeville,' and look at my English bâton. After that I shall take hold again of my instrumental music, write some more things for the pianoforte, and perhaps another and second symphony; for there are two rattling around in my head." It will be remembered that Mendelssohn wrote ten measures of the Andante of the "Scotch" symphony, July 30, 1829, at Edinburgh, and that he worked rather fitfully on the symphony in 1830 at Rome, but did not finish it until early in 1842 at Berlin.

In February, 1831, he wrote again from Rome: "I am making great progress with the Italian Symphony. It will be the most mature thing I have ever done, especially the last movement, Presto agitato. I have not yet found exactly the right thing for the Adagio, and I think I must put it off for Naples." He wrote a few days later: "If I could do one of my two symphonies here! The Italian one I must and will put off till I have seen Naples, which must play a part in it."

He wrote from Naples on April 27, 1831: "The bad weather which we have been having for some days was good for my working, and I plunged with all zeal into the 'Walpurgis Night.' The thing grows more and more interesting to me, and I spend on it every free moment. It will be done in a few days, I think, and it will be a jolly piece. If I remain in the present humor, I shall finish my Italian Symphony, and then I shall have something to show for my winter's work."

But the symphony was not finished when Mendelssohn left Naples. He wrote from Paris (Jan. 21, 1832) to his sister: "Do you ask why I do not compose the Italian A major symphony? Because I am composing the A minor overture with which I am going to introduce the 'Walpurgis Night.'"

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At the general meeting of the Philharmonic Society, London, Nov. 5, 1832, the following resolution was unanimously passed: —

That Mr. Mendelssohn-Bartholdy be requested to compose a symphony, an overture, and a vocal piece for the Society, for which he be offered the sum of one hundred guineas.

That the copyright of the above composition shall revert to the author after the expiration of two years, the Society reserving to itself the power of performing them at all times, it being understood that Mr. Mendelssohn have the privilege of publishing any arrangement of them as soon as he may think fit after their first performance at the Philharmonic concerts.

Mendelssohn wrote a letter of acceptance, in which he expressed his 'sincerest acknowledgments" and "warmest thanks." "I need not say how happy I shall be in thinking that I write for the Philharmonic Society." He made his third visit to London in April, 1833, and was again happy in "that smoky nest." He lodged in Great Portland Street, stood godfather to Felix Moscheles, who, as a painter, visited this country, and wrote to the secretary of the Philharmonic Society: "I beg you will inform the Directors of the Philharmonic Society that the scores of my new symphony and overture are at their disposal, and that I shall be able to offer them a vocal composition in a short time hence, which will complete the three works they have done me the honor to desire me to write for the Society. But, as I have finished two new overtures since last year, I beg to leave the choice to the Directors as to which they would prefer for their concerts; and, in case they should think both of them convenient for performance, I beg to offer them this fourth composition as a sign of my gratitude for the pleasure and honor they have again conferred upon me."

The "Italian" symphony was performed for the first time and under the direction of the composer at the sixth concert of the Philharmonic Society that season, May 13, 1833. "The concerts of the Society were this year, and onward, given in the Hanover Square Rooms, which had just been remodelled. The symphony made a great impression, and Felix electrified the audience by his wonderful performance of Mozart's Concerto in D minor, his cadenzas being marvels in design and execution. His new overture in C was produced at the last concert of the season."

After this performance Mendelssohn laid the symphony aside. He did

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not produce it at Leipsic during his direction of the Gewandhaus Concerts, and it was not published until after his death.

The first performance in Boston was probably on Nov. 15, 1851, in Tremont Temple at a concert of the Musical Fund Society, Mr. G. J. Webb conductor. The programme was as follows: —

PART I.

1. Grand Symphony No. 4 (posthumous works of Mendelssohn).
2. Rondo from "Lucia di Lammermoor" . . . . . *Donizetti*
   Signora Biscaccianti.

PART II.

1. Overture, "Zauberflöte" . . . . . *Mozart*
2. Introduction et Variations sur un Thème Original.
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3. Song, "The Skylark" . . . . . *J. L. Hatton*
   Signora Biscaccianti.
4. Adagio from Quintette, Op. 20 . . . . . *Beethoven*
   Mendelssohn Quintette Club.
5. Terzetto. Finale from second act, "Lucrezia Borgia" . . . . . *Donizetti*
   Arranged by G. Schnapp.
   Germania Serenade Band.
6. Rondo from "La Sonnambula" (by request) . . . . . *Bellini*
   Signora Biscaccianti.
7. Grand Overture, Op. 14 . . . . . *Niels W. Gade*

***

As Sir George Grove well remarked of this work: "The music itself is better than any commentary. Let that be marked, learned, and inwardly digested."

Reismann found the first movement, Allegro vivace, A major, 6-8, to be a paraphrase of the so-called Hunting Song in the first group of Songs without Words. It is true that the tonality is the same, and this is often enough to fire the imagination of a commentator.

The second movement, Andante con moto, D minor, 4-4, sometimes called the Pilgrims' March, but without any authority, is said "to have been a processional hymn, which probably gave the name of 'Italian

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Symphony' to the whole"(!) Lampadius remarks in connection with this: "I cannot discover that the piece bears any mark of a decided Catholic character, for, if I recollect rightly, I once heard Moscheles say that Mendelssohn had in his mind as the source of this second movement an old Bohemian folk-song."

The third movement is marked simply "Con moto moderato" (A major, 3-4). "There is a tradition (said to originate with Mendelssohn's brother-in-law, Hensel, but still of uncertain authority) that it was transferred to its present place from some earlier composition. It is not, however, to be found in either of the twelve unpublished juvenile symphonies; and in the first rough draft of this symphony there is no sign of its having been interpolated. In style the movement is, no doubt, earlier than the rest of the work."

The finale is a saltarello, presto, 4-4, and it was undoubtedly inspired by the Carnival at Rome, of which Mendelssohn gave a description in his letter of Feb. 8, 1831. "On Saturday all the world went to the Capitol, to witness the form of the Jews' supplications to be suffered to remain in the Sacred City for another year, a request which is refused at the foot of the hill, but, after repeated entreaties, granted on the summit, and the Ghetto is assigned to them. It was a tiresome affair; we waited two hours, and, after all, understood the oration of the Jews as little as the answer of the Christians. I came down again in very bad humor, and thought that the Carnival had begun rather unpropitiously. So I arrived in the Corso and was driving along, thinking no evil, when I was suddenly assailed by a shower of sugar comfits. I looked up; they had been flung by some young ladies whom I had seen occasionally at balls, but scarcely knew, and, when in my embarrassment I took off my hat to bow to them, the pelting began in right earnest. Their carriage drove on, and in the next was Miss T——, a delicate young Englishwoman. I tried to bow to her, but she pelted me, too; so I became quite desperate, and, clutching the confetti, I flung them back bravely. There were swarms of my acquaintances, and my blue coat was soon as white as that of a miller. The B——'s were standing on a balcony, flinging confetti like hail at my head; and thus pelting and pelted, amid a thousand jests and jeers and the most extravagant masks, the day ended with races."

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The saltarello was a dance in 6-8 or 6-4 time, of the fifteenth and sixteenth centuries, at Rome, and in the neighborhood of that city. Walther thus described it in his "Musikalisches Lexicon" (1732): "Saltarella or Saltarello (Ital.) is a kind of movement which all along goes into leaping, and is almost always in triple time. The first beat of each measure is marked. And one says 'in Saltarello' when three quarter notes are against a half note; or three eighth notes against a quarter, as in 6-8, especially if the first note of each beat is accented sharply. And such also were the Forlanes of Venice, the Siciliennes, the English jigs, and other gay dances, whose tunes hop and leap." This definition was taken by Walther from Brossard's "Dictionaire de Musique" (Paris, 1703). Walther adds: "The name is also given to a short dance known to us Germans as the 'Nach-Tantz' because it is generally or must be *de jure* shorter than the Vor-Tantz.'" Modern descriptions of the dance vary. An English writer in "Dancing" (Badminton Library, London, 1895) says it is in 2-4 time, and is a duet dance of a skipping nature. "The woman always holds her apron, and performs graceful evolutions in the style of the Tarantella. The couple move in a semi-circle, and the dance becomes faster and faster as it progresses, accompanied by many beautiful motions of the arms. This is a very ancient dance, and has quite a unique character: we find that it is especially performed by gardeners and vintners." Desrat, the most trustworthy writer on dances ("Dictionnaire de la Danse," Paris, 1895), says of it: "The movements of both dance and music are of exceptionally original character. There is a real struggle in agility between the dancers. The man plays the guitar and his partner strikes a tambourine while they are dancing. The saltarello is a favorite with the vintners, who excel in it. There is no limit to the number of the couples, and the steps are close together and hurried, now on one foot, now on the other." The dance was never in fashion among noble dames; for the speech of Julian de Medicis, in Castiglione's "Il Cortegiano" (printed at Venice in 1528), mirrors the opinion of the period. I quote from the brave version of Sir Thomas Hoby: "Since I may fashion this woman after my mind, I will not only have her not to practise these manly exercises so sturdy and boisterous, but also even those that are meet for a woman, I will have her to do them with heedfulness and with

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the soft mildness that we have said is comely for her. And therefore in dancing I would not see her use too swift and violent tricks, nor yet in singing or playing upon instruments those hard and often divisions that declare more cunning than sweetness. Likewise the instruments of music which she useth (in mine opinion) ought to be fit for this purpose. Imagine with yourself what an unsightly matter it were to see a woman play upon a tabor or drum, or blow in a flute or trumpet, or any like instrument: and this because the boisterousness of them doth both cover and take away that sweet mildness which setteth so forth every deed that a woman doeth. Therefore when she cometh to dance, or to show any kind of music, she ought to be brought to it with suffering herself somewhat to be prayed, and with a certain bashfulness, that may declare the noble shamefastness that is contrary to headiness."

Some other examples of the saltarello in music are those by Berlioz in "Benvenuto Cellini" and the overture, "Roman Carnival," Gounod's Saltarello for orchestra (Concert Populaire, Paris, Dec. 2, 1877), piano pieces by Alkan, Heller, Raff.

It is a singular reflection on "local color" in music that Schumann mistook the "Scotch" symphony for the "Italian," and wrote of the former: "It can, like the Italian scenes in 'Titan,' cause you for a moment to forget the sorrow of not having seen that heavenly country."

The best explanation of this Symphony No. 4, if there be need of any explanation, is found in the letters of Mendelssohn from Italy. Nor are the remarks of Ambros without pertinence. "And just that Italian clearness of outline, that cheerful ingenuous enjoyment of abounding life without dream-like reflection, is a fundamental feature of the A major symphony. If it were not too hazardous, one might say, just as from Beethoven's Pastoral Symphony, the local tone of the charming environs of Nussdorf, Heiligenstadt, Grinzing, etc. (near Vienna), sounds forth, only because the master accidentally felt and conceived these tones *there*, there sounds in Mendelssohn's symphony, not indeed the impression of Rome,—the *urbs æterna*, where, according to Jean Paul's expression, the spirits of heroes, artists, and saints gaze on man, seriously admonishing him,—but rather the local tone of the environs of Monte Cavo in the

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adjacent Albanian chain of mountains. Indeed, we may readily imagine the youth Mendelssohn looking out, let us say, from Nemi or Genzano across the rounded mirror of the sea upon the splendid foliage of the wooded cliffs of the coast, and how the motive of the first movement, loudly exulting in the full joy of life, passes through his soul, so that he has to sing it aloud.

"The Andante has been thought by some to be in the church style. 'The cowl,' according to an old proverb, 'does not make the monk,' and just as little does a continuous contrapuntal bass make a piece of music into a contrapuntally conceived one. We might perhaps say more appropriately that the Andante tells a romance of the olden time,—as it were, in the style of Chronicles,—only the poet's eye occasionally betrays itself, sadly smiling. Being once in the Albanian mountains, with our fancy, perhaps we now recall the picturesque castle-embattlements of Grotta Ferrata, and the old devotional stations with the solemn mosaic pictures of saints upon a gold ground.

"In the Minuet the person of the tone-poet advances more into the foreground: it is the purest feeling of well-being, of calm, happy enjoyment, that emanates from the gentle movement of this melody, as if reciting to itself Rückert's glorious words: —

> 'Die Erd' ist schön genug den Himmel zu erwarten,
> Den Himmel zu vergessen nicht schön genug ihr Garten.'
>
> (The earth is fair enough to make us hope for heaven,
> Her garden not so fair that heaven is lost to mind.)

And these horns in the Trio, are they not as if, in the midst of the Italian paradise, a truly German yearning comes over him for the dear light green of the woods of his home?

"But the Finale, the Saltarello, draws us into the midst of the gay swirl of southern life; and the almost melancholy ritardando toward the close, does it not remind us, like a sigh of the tone-poet, that amid all the magnificence he is, after all, but a stranger, a wanderer that comes and goes? Like Berlioz's 'Harold,' this symphony is therefore a souvenir of Italian

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travel, a piece of Italy that the tone-poet brought away with him."— *From "Die Grenzen der Poesie und Musik" (first published in 1856), Englished by J. H. Cornell (New York, 1893).*

* * *

The symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, kettle-drums, and strings.

"STANCES DE SAPHO," FROM "SAPHO" . . . . CHARLES GOUNOD.

(Born at Paris, June 17, 1818; died there Oct. 18, 1893.)

"Sapho," an opera in three acts, text by Émile Augier, music by Gounod, was performed for the first time at the Opéra, Paris, April 16, 1851. Pauline Viardot created the part of the heroine, and Miss Poinsot, Gueymard, Marié, Brémond, respectively, the parts of Glycère, Phaon, Alcée, Pythéas.

The drama is on the island of Lesbos, at Mytilene, where Pittacus is tyrant. There is a conspiracy against him, and among the conspirators is Phaon, loved passionately by Sappho, the famous poetess, and Glycera, a courtesan. Pytheas loves the latter, and would fain rid himself of his rival. He and Glycera contrive a plot by which Phaon is obliged to leave the island. The political conspiracy is discovered, and the betrayed curse Sappho, whom they accuse of denouncing them. Heartbroken by the reproaches of Phaon, she takes her lyre, sings her last song, "O ma Lyre Immortelle," and throws herself into the sea.

Ah! oui, je me rappelle. Tout ce qui m'attachait à la vie est brisé. Il ne me reste plus que la nuit éternelle, pour reposer mon cœur, de douleur épuisé.

O ma lyre immortelle,
Qui dans les tristes jours,
A tous mes maux fidèle,
Les consolais toujours,
En vain ton doux murmure
Veut m'aider à souffrir.
Non tu ne peux guérir
Ma dernière blessure :
Ma blessure est au cœur.
Seul le trépas peut finir ma douleur.

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Adieu! flambeau du monde,
Descends au sein des flots.
Moi, je descends sous l'onde,
Dans l'éternel repos.
Le jour qui doit éclore
Phaon luira pour toi,
Mais sans penser à moi.
Tu reverras l'aurore.
Ouvre toi, gouffre amer.
Je vais dormir pour toujours dans la mer.

Ah! yes, now I remember. All ties that to this life e'er enchained me are broken; and now eternal night alone to me remaineth, to rest my weary heart from its grief and its woe.

O my dear harp immortal,
Who in my saddest day
With thy sweet tones consoling
Could chase my grief away,
All vainly now hast sounded
To assuage my deep pain:
Thou canst not heal again.
To the heart am I wounded,
Joy for me is no more:
Sorrow is mine till my sad life is o'er.

Farewell, thou torch of heaven,
Still light the sea's calm breast,
While 'neath the wave descending
I seek eternal rest.
Bright, rosy light of morning
Will soon arrive for thee.
Ah, think no more of me,
For thee sweet joy is dawning.
Yawning gulf, open wide!
I soon shall sleep evermore
'neath the tide.

(Translation by M. J. Barnett.)

The opera was performed nine times in 1851. In 1858 it was reduced to two acts. Mme. Artot then sang the part of Sappho, but only ten performances were given. The opera in four acts, with text revised by Augier and with additional music by Gounod, was produced on April 2, 1884. Mme. Krauss was the Sappho, and for the first time Pittacus

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(impersonated by Plançon) appeared on the stage. There were twenty-nine performances that year.

Other stage works with Sappho as heroine: "Saffo," Mayr (Venice, 1794); Duca Riario-Sforza (Florence, 1820); Pacini (Naples, 1840); Ferrari (Venice, 1841); ballet by Brambilla (Milan, 1819); "Il Salto di Leucade," Mosca (Naples, 1812); ballet, "Sappho," Mazzinghi (about 1800); "Il Saut de Leucade," Legat de Furcy (about 1790); operetta, Diacche (Paris, 1872); "Sapho," J. P. E. Martini (Paris, 1794); Reicha (Paris, 1822); Bernard van Bree (Amsterdam, 1834); Kanne (about 1820); ballet, "Sappho von Mytilene," J. N. Hummel (about 1820); "Phaon," Piccini (Choisy, 1778). There are cantatas, as by Beaulieu (Paris, 1813) and Louis Lacombe (Paris, 1878); overtures, as by Goldmark; solo scene with orchestra by Randegger (London, 1875), etc.

Pacini's "Saffo" was produced here at the Howard Athenæum by the Havana Opera Company, May 4, 1847, with Tedesco, Sofie Marini, Perozzi, and Bataglini as the chief singers; and it was given in Boston as late as 1860 (May 29), with Gazzaniga as the heroine.

Two Movements from the Dramatic Symphony, "Romeo and Juliet," Op. 17 . . . . . Hector Berlioz.

(Born at la Côte-Saint-André, France, Dec. 11, 1803; died at Paris, March 9, 1869.)

'Roméo et Juliette," grand dramatic symphony with chorus, text after Shakespeare by Émile Deschamps, was sketched in 1829, composed in 1838, produced in 1839, revised and published as a whole in 1848. (The strophes of the prologue had previously been published for voice and piano.) A second and revised edition was published in 1857. The work is dedicated to Nicolo Paganini.

The first performance was on Sunday, Nov. 24, 1839, at the Conservatory, Paris. Adolphe Joseph Louis Alizard sang the part of Friar Laurence; Alexis Dupont, the scherzetto of Queen Mab; and Mrs. Wideman, the strophes of the prologue, in place of Rosine Stoltz, who had been

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announced, and who sang at the second performance on December 12 of the same year. The composer conducted.

Berlioz called his work a "grand symphony with chorus"; and on Sept. 22, 1839, he wrote to his friend Ferrand that he had finished it: "It is equivalent to an opera in two acts, and will fill out a concert; there are fourteen movements."

The work is thus planned: —

INTRODUCTION.

Combats.— Tumult.— Intervention of the Prince: Allegro fugato (B minor).
(For Orchestra alone.)

I. Chorus with Contralto Solo: Avec le caractère d'un récitatif, mais à peu près mésuré (B minor).
II. Strophes for Contralto: Andante avec solennité (G major).
III. Scherzetto, "Queen Mab," for Tenor Solo and Chorus: Allegro leggiero (F major).

PART II.

Romeo Alone. Sadness. Concert and Ball. Grand Fête at Capulet's House.
Andante malinconico e sostenuto (F major).
Allegro (F major).
Larghetto espressivo (F major).
Allegro (F major).
(For Orchestra alone.)

PART III.

Calm Night. Capulet's Garden, Silent and Deserted. The Young Capulets, come from the Fête, pass by, and sing Snatches of the Dance Music.
Male Double Chorus: Allegretto (A major).
Adagio (Orchestra alone) (A major).
Allegro agitato (A major).

PART IV.

Queen Mab, or the Dream Fairy.
Scherzo: Prestissimo (F major).
Allegretto (D minor).
(For Orchestra alone).

Juliet's Funeral Procession.
Fugued March for Chorus and Orchestra: Andante non troppo lento (B minor).

Romeo at the Tomb of the Capulets.
Invocation.— Juliet's Awakening.— Delirious Joy, Despair; Last Death Agony of the two Lovers.
Allegro agitato e disperato (E minor).

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Richard Strauss . . . . Sonata for Piano and Violin, in E-flat major, Op. 18
Tschaikowsky . . . . . Quartet in E-flat minor, Op. 30*

*Written in memoriam Ferdinand Laub, the noted violinist and quartet player.

Invocation: Largo (C-sharp minor).
Allegro vivace ed appassionato assai (A major).
(For Orchestra alone).

FINALE.

The Crowd enters the Cemetery.— Fight of Capulets and Montagues.— Recitative and Air of Friar Laurence. Oath of Reconciliation.
Chorus: Allegro (A minor).
Recitative of Friar Laurence.
Air: Larghetto sostenuto (E-flat major).
Double Chorus: Allegro (B minor).
Oath: Andante un poco maestoso (B major).

Berlioz wrote as a preface to the work: "Although voices are frequently employed, this is not a concert-opera, a cantata, but a symphony with chorus. If song occurs in the beginning, it is for the purpose of preparing the mind of the hearer for the dramatic scenes in which sentiments and passions should be expressed by the orchestra. It is moreover to introduce gradually in the musical development choral masses, whose too sudden appearance would do harm to the unity of the composition. Thus the prologue, in which, after the example of the prologue by Shakespeare himself, the chorus exposes the action, is sung by only fourteen voices. Later is heard, behind the scene, the male chorus of Capulets; but in the funeral ceremonies women and men take part. At the beginning of the finale the two choruses of Capulets and Montagues appear with Friar Laurence; and at the end the three choruses are united."

ROMEO ALONE: GRAND FÊTE AT CAPULET'S HOUSE.

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he forgets his Rosaline, whose charms are minutely catalogued by Mercutio; but knowing that Juliet is of the rival house, and giving way to despair, he seeks the solitude of the garden. After recitative-like phrases of the first violins and interrupting harmonies by the wood-wind and other strings, a pathetic theme is sung by oboe and clarinet, later by first violins. This theme is developed and interrupted by dance music, which has already been heard in the prologue. The tempo changes from Andante malinconico e sostenuto to Larghetto espressivo, and wood-wind instruments sing the song of Romeo's love over arpeggios in the 'cellos. Tambourines give at intervals the dance rhythm. With the Allegro in F major, 2-2, Romeo is again in the ball-room. The dance theme is worked up elaborately to a brilliant pitch. The theme of the preceding Larghetto is used as a counter-subject by wood-wind and brass. A chromatically descending theme in half notes suddenly checks the gayety of the throng and the lovers' rapture. The Montague is recognized, but Capulet's words to Tybalt —

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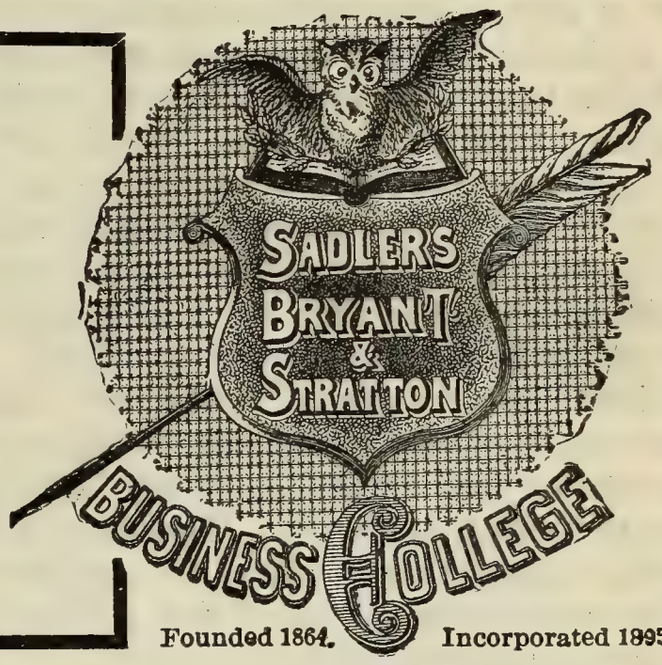

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"I would not for the wealth of all this town,
Here in my house, do him disparagement" —

have their way, and the revel is resumed, although the voice of the lamenting Romeo is heard, as he steals from the fête to wait in Juliet's garden. A jubilant coda brings the close. The chromatic strife-motive sounds ominously in the basses. The movement is scored for piccolo, 2 flutes, 2 oboes, 2 clarinets, 4 bassoons, 4 horns, 2 trumpets, 2 cornets, 3 trombones, 2 pairs of kettle-drums, bass drum, cymbals, 2 triangles, 2 tambourines, 2 harp-parts, strings.

Capulet's Garden: Love Scene.

Berlioz gave this excuse for the employment of orchestral speech rather than lyrical declamation in this scene: "If, in the celebrated scenes of the garden and the tomb, the dialogue of the two lovers, the *a parte* of Juliet and the passionate bursts of Romeo, are not sung, if the duets of love and despair are intrusted to the orchestra, the reasons are many and easily understood. First, and this is enough to justify the composer, the work is a symphony and not an opera. Secondly, duets of this kind have been treated vocally a thousand times and by the greatest masters, so it is prudent as well as interesting to attempt another mode of expression. Again, the sublimity of such love makes its portraiture so dangerous a task to the musician that he is obliged to give to his fancy a latitude that the precise meaning of words to be sung would not allow him, and to seek the aid of instrumental speech, a language richer, more varied, less fixed, and by reason of its very vagueness immeasurably more puissant in such a case."

The Adagio, A major, 6-8, begins dreamily with the strings. The pace quickens somewhat with the appearance of Juliet upon the balcony. The love theme is sung by horn and 'cellos. The first theme returns, but soon the love theme appears, still more expressive, clearer, more sonorous. There are rich and varied developments of this love theme, and there are interrupting free episodes. Thus after a short Allegro agitato there is a broadly flowing cantilena. The love theme is sung for the third time, but at lesser length, and there is less rapturous hope in the song.

The movement is scored for 2 flutes, oboe, cor anglais, 2 clarinets, 4 bassoons, 4 horns, strings.

Scherzo: "Queen Mab."

This is a fantasia on Mercutio's speech: —

"O, then, I see, Queen Mab hath been with you.
She is the fairies' midwife; and she comes
In shape no bigger than an agate-stone
On the fore-finger of an alderman,
Drawn with a team of little atomies
Over men's noses as they lie asleep;
Her wagon-spokes made of long spinners' legs;
The cover, of the wings of grasshoppers;
The traces, of the smallest spider's web;
The collars, of the moonshine's watery beams:
Her whip, of cricket's bone; the lash, of film:
Her waggoner, a small grey-coated gnat,
Not half so big as a round little worm
Prick'd from the lazy finger of a maid.
Her chariot is an empty hazel-nut,
Made by the joiner squirrel, or old grub,
Time out o' mind the fairies' coach-makers.
And in this state she gallops night by night
Through lovers' brains, and then they dream of love:
O'er courtiers' knees, that dream on court'sies straight

O'er lawyers' fingers, who straight dream on fees;
O'er ladies' lips, who straight on kisses dream;
Which oft the angry Mab with blisters plagues,
Because their breaths with sweet-meats tainted are.
Sometimes she gallops o'er a courtier's nose,
And then dreams he of smelling out a suit:
And sometimes comes she with a tithe-pig's tail
Tickling a parson's nose as 'a lies asleep,
Then he dreams of another benefice.
Sometime she driveth o'er a soldier's neck,
And then dreams he of cutting foreign throats,
Of breaches, ambuscadoes, Spanish blades,
Of healths five fadom deep; and then anon
Drums in his ear, at which he starts, and wakes;
And being thus frighted, swears a prayer or two,
And sleeps again. This is that very Mab,
That plats the manes of horses in the night;
And bakes the elf-locks in foul sluttish hairs,
Which, once untangled, much misfortune bodes.
. . . . . .
True, I talk of dreams,
Which are the children of an idle brain,
Begot of nothing but vain fantasy;
Which is as thin of substance as the air;
And more inconstant than the wind, who wooes
Even now the frozen bosom of the North,
And, being anger'd, puffs away from thence,
Turning his face to the dew-dropping South."

For the scherzetto of the prologue, Deschamps had written this version of the exquisite description, which Mercutio sings with a small band of followers; and the orchestral scherzo of Part I. was suggested, of course, by the same version. It should be remembered that Deschamps did not translate from Shakespeare; he versified a French text arranged by Berlioz.

Mab, la messagère
Fluette et légère!
Elle a pour char une coque de noix
Que l'écureuil a façonnée;
Les doigts le l'arraignée
Ont filé ses harnois.

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Galloppe follement dans le cerveau d'un page
Qui rêve espiègle tour
Ou molle sérénade
Au clair de lune sous la tour.
En poursuivant sa promenade
La petite reine s'abat
Sur le col bronzé d'un soldat.
Il rêve canonnades
Et vives estocades.
Le tambour! la trompette! il s'éveille, et d'abord
Jure, et prie en jurant toujours, puis se rendort
Et ronfle avec ses camarades.
C'est Mab qui fait ce bacchanal!
C'est elle encor qui, dans un rêve, habille
La jeune fille,
Et la ramène au bal.
Mais le coq chante, le jour brille,
Mab fuit comme un éclair
Dans l'air.

And thus was Shakespeare understood in France even during the romantic days. "La jeune fille" — and Mab dressing her for the ball!

Prestissimo: F major, 3-8. Soft chords of the wood-wind alternate with strings, and the first violins attempt every now and then to play the first theme. At last second violins and violas furnish an accompanying figure, and the first violins play the chief theme, always pianissimo e leggiero. Subsidiary themes are brought in, and then the chief theme returns. The periods are repeated, beginning in D-flat major and modulating gradually to G major. Flutes and oboes play the theme in this tonality, but soon the prevailing key comes back, and four bassoons in unison play the beginning of the chief theme. The first trio in D minor is supposed by some to have reference to the "love magic of Mab." Flute and cor anglais sing a melody in octaves under trills and sustained harmonies in altissimo harmonics in the first violins, which are divided. There are accompanying harp harmonics, and the theme of the preceding prestissimo appears as a counter-subject in the violas. There is a short transition to the chief theme ('cellos). The second trio, with its horn fanfares, may well be an allusion to the soldier who dreams of ambuscadoes, Spanish blades, and

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swears a prayer or two at waking, and sleeps again. The original conclusion of this movement was thought to be too abrupt. Frankowski* persuaded Berlioz of this in Vienna, and the composer wrote the coda which now stands in the published work, and destroyed the first.

The movement is scored for piccolo, 2 flutes, oboe, cor anglais, 2 clarinets, 4 bassoons, 4 horns, 2 pairs of kettle-drums, bass drum, cymbals, 2 pairs of antique cymbals, 2 harps, strings.

***

The symphony was performed in Boston for the first time Oct. 14, 1881, by Theodore Thomas's orchestra, assisted by a local chorus drilled by J. B. Sharland. The solo singers were Mrs. F. P. Whitney, who was called on suddenly to take the place of Miss Cary, Jules Jordan, and Georg Henschel. The performance was repeated on October 15. But the scherzo, "Queen Mab," had been played before by Thomas's orchestra, Nov. 28, 1873. Mr. Thomas produced the symphony in New York in 1876.

"Sea Pictures," a Cycle of Five Songs for Contralto and Orchestra, Op. 37 . . . . . Edward Elgar.

(Born at Broadheath, near Worcester, England, June 2, 1857; now living at Malvern.)

Madam Lunn will sing only Nos. 1 and 3.

These songs were written for Clara Butt,† and were first sung by her at the Norwich Festival of 1899 (October 5).

1. SEA SLUMBER SONG.

BY RODEN NOEL.

Sea birds are asleep,
The world forgets to weep,
Sea murmurs her soft slumber-song
On the shadowy sand
Of this elfin land;
"I, the mother mild,
Hush thee, O my child,
Forget the voices wild!
Isles in elfin light
Dream, the rocks and caves,
Lulled by whispering waves,
Veil their marbles bright,
Foam glitters faintly white
Upon the shelly sand
Of this elfin land;
Sea-sound, like violins,
To slumber woos and wins,
I murmur my soft slumber-song,
Leave woes, and wails, and sins,
Ocean's shadowy might
Breathes good-night,
Good-night!"

* He was a Polish violinist who lived for some time at Blois, France, and then accompanied Ernst, the famous violinist, on his travels as first violin in accompaniment and as private secretary.

† Clara Butt sang in Boston at a Symphony Concert, Oct. 28, 1899, "Divinités du Styx," from Gluck's "Alceste," and "My Heart is Weary," from "Nadeshda," by Goring Thomas. She gave recitals in Association Hall, November 23 and November 28 of the same year. Born at Southwick, near Brighton, England, she sang in concert in 1888, and made her début in London, Dec. 7, 1892, in Sullivan's "Golden Legend." She studied with Rootham at Bristol, at the Royal College of Music, London, with Bouhy at Paris, and in Berlin with Gerster. She was married to Mr. Kennerly Rumford, a baritone, June 26, 1900.

2. IN HAVEN (CAPRI).

BY C. A. ELGAR.

Closely let me hold thy hand,
Storms are sweeping sea and land;
Love alone will stand.

Closely cling, for waves beat fast,
Foam-flakes cloud the hurrying blast;
Love alone will last.

Kiss my lips, and softly say:
"Joy, sea-swept, may fade to-day;
Love alone will stay."

3. SABBATH MORNING AT SEA.

FROM A POEM BY MRS. BROWNING.

The ship went on with solemn face;
To meet the darkness on the deep,
The solemn ship went onward.
I bowed down weary in the place;
For parting tears and present sleep
Had weighed mine eyelids downward.

The new sight, the new wondrous sight!
The waters around me, turbulent,
The skies, impassive o'er me,
Calm in a moonless, sunless light,
As glorified by even the intent
Of holding the day glory!

Love me, sweet friends, this sabbath day.
The sea sings round me while ye roll
Afar the hymn, unaltered,
And kneel, where once I knelt to pray,
And bless me deeper in your soul,
Because your voice has faltered.

And though this sabbath comes to me
Without the stolèd minister,
And chanting congregation,
God's spirit shall give comfort. He
Who brooded soft on waters drear,
Creator on creation.

He shall assist me to look higher,
Where keep the saints, with harp and song,
An endless sabbath morning,
And, on that sea commixed with fire,
Oft drop their eyelids raised too long
To the full Godhead's burning.

4. WHERE CORALS LIE.

BY RICHARD GARNETT.

The deeps have music soft and low
When winds awake the airy spry,
It lures me, lures me on to go
And see the land where corals lie.

By mount and mead, by lawn and rill,
When night is deep, and moon is high,
That music seeks and finds me still,
And tells me where the corals lie.

Yes, press my eyelids close, 'tis well;
But far the rapid fancies fly
To rolling worlds of wave and shell,
And all the lands where corals lie.

Thy lips are like a sunset glow,
Thy smile is like a morning sky,
Yet leave me, leave me, let me go,
And see the land where corals lie.

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5. THE SWIMMER.

FROM A POEM BY A. LINDSAY GORDON.

With short, sharp, violent lights made vivid,
To southward far as the sight can roam,
Only the swirl of the surges livid,
The seas that climb and the surfs that comb.
Only the crag and the cliff to nor'ward,
And the rocks receding, and reefs flung forward,
Waifs wreck'd seaward, and wasted shoreward,
On shallows sheeted with flaming foam.

A grim, grey coast and a seaboard ghastly,
And shores trod seldom by feet of men —
Where the batter'd hull and the broken mast lie,
They have lain embedded these long years ten.
Love! when we wandered here together
Hand in hand through the sparkling weather,
From the heights and hollows of fern and heather,
God surely loved us a little then.

The skies were fairer and shores were firmer —
The blue sea over the bright sand roll'd;
Babble and prattle, and ripple and murmur,
Sheen of silver and glamour of gold.

. . . . . .

So, girt with tempest and wing'd with thunder
And clad with lightning and shod with sleet,
And strong winds treading the swift waves under
The flying rollers with frothy feet.
One gleam like a bloodshot sword-blade swims on
The sky line, staining the green gulf crimson,
A death-strike fiercely dealt by a dim sun
That strikes through his stormy winding-sheet.

O brave white horses! you gather and gallop,
The storm sprite loosens the gusty reins;
Now the stoutest ship were the frailest shallop
In your hollow backs, on your high-arched manes.
I would ride as never a man has ridden
In your sleepy, swirling surges hidden;
To gulfs foreshadow'd through strifes forbidden,
Where no light wearies and no life wanes.

***

This cycle was sung in Boston by Miss Louise Ainsworth, Oct. 25, 1900; by Miss Lucie Tucker, Feb. 6, 1901; and by Mr. Steph-n Townsend, baritone, April 15, 1902, — in each instance with pianoforte accompaniment.

PRELUDE AND "LOVE DEATH," FROM "TRISTAN AND ISOLDE."

RICHARD WAGNER.

(Born at Leipsic, May 22, 1813; died at Venice, Feb. 13, 1883.)

The thought of "Tristan and Isolde" was first mentioned by Wagner in a letter to Liszt in the latter part of 1854; the poem was written at Zurich in the summer of 1857, and finished in September of that year; the composition of the first act was completed at Zurich, Dec. 31, 1857 (some say, only in the sketch); the second act was completed at Venice in March, 1859; the third act at Lucerne in August, 1859. The "action in three acts" was performed for the first time at the Royal Court Theatre,

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Munich, June 10, 1865; the first performance in America was at the Metropolitan Theatre, New York, Dec. 1, 1886; the first performance in Boston was at the Boston Theatre, April 1, 1895.

Both the Prelude and the Love Death were performed in concerts before the production of the opera at Munich. The Prelude was played for the first time at Prague, March 12, 1859, and von Bülow, who conducted, composed a close for concert purposes. It was stated on the programme that the Prelude was performed "through the favor of the composer." The Prelude was also played at Leipsic, June 1, 1859. Yet, when Johann Herbeck asked later in the year permission to perform it in Vienna, Wagner wrote him from Paris that the performance at Leipsic was against his wish, and that, as soon as Herbeck knew the piece, he would understand why Wagner considered it unsuitable for concert purposes. And then Wagner put the Prelude on the programme of his concert given in Paris, Jan. 25, 1860.

Wagner himself frequently conducted the Prelude and Love Death, arranged by him for orchestra alone, in the concerts given by him in 1863.

***

The Prelude, *Langsam und schmachtend* (slow and languishingly), in A minor, 6-8, is a gradual and long-continued crescendo to a most sonorous fortissimo; a shorter decrescendo leads back to pianissimo. It is free in form and of continuous development. There are two chief themes: the first phrase, sung by 'cellos, is combined in the third measure with a phrase ascending chromatically and given to the oboes. These phrases form a theme known as the Love Potion motive, or the motive of Longing; for commentators are not yet agreed even as to the terminology. The second theme, again sung by the 'cellos, a voluptuous theme, is entitled Tristan's Love Glance.

The Prelude is scored for 3 flutes (one interchangeable with piccolo), 2 oboes, cor anglais, 2 clarinets, bass clarinet, 3 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, kettle-drums, strings.

Isolde's Love Death is the title given, as some say, by Liszt to the music of Isolde dying over Tristan's body. This title is also given to the orchestral part of the scene played as concert music without the voice part. The music is scored for the same orchestra as the Prelude, with the addition of a harp.

Wagner at first intended that Therese Tietjens (1831–77) should create the part of Isolde; but, when he engaged Ludwig Schnorr von Carolsfeld (1836–65) for his Tristan, he took the tenor's wife, Malvina Guarrigues, or Malwina Garrigues, originally of a French family and the great-grand-niece of David Garrick. For the singular silence of Wagner in his writings concerning his first Isolde, see Maurice Kufferath's "Tristan et Iseult" (Paris, 1894), pp. 61–63. Wagner complimented her highly at the time of the performances. The fourth and last was on July 1, 1865. Schnorr died at Dresden, July 21 of that year, from the results of a cold contracted in the third act of the opera. His wife then left the stage.

The part of Isolde was created at New York by Lilli Lehmann, at Boston by Rosa Sucher.

The first performance of the Prelude and Love Death in Boston was at a Thomas concert, Dec. 6, 1871.

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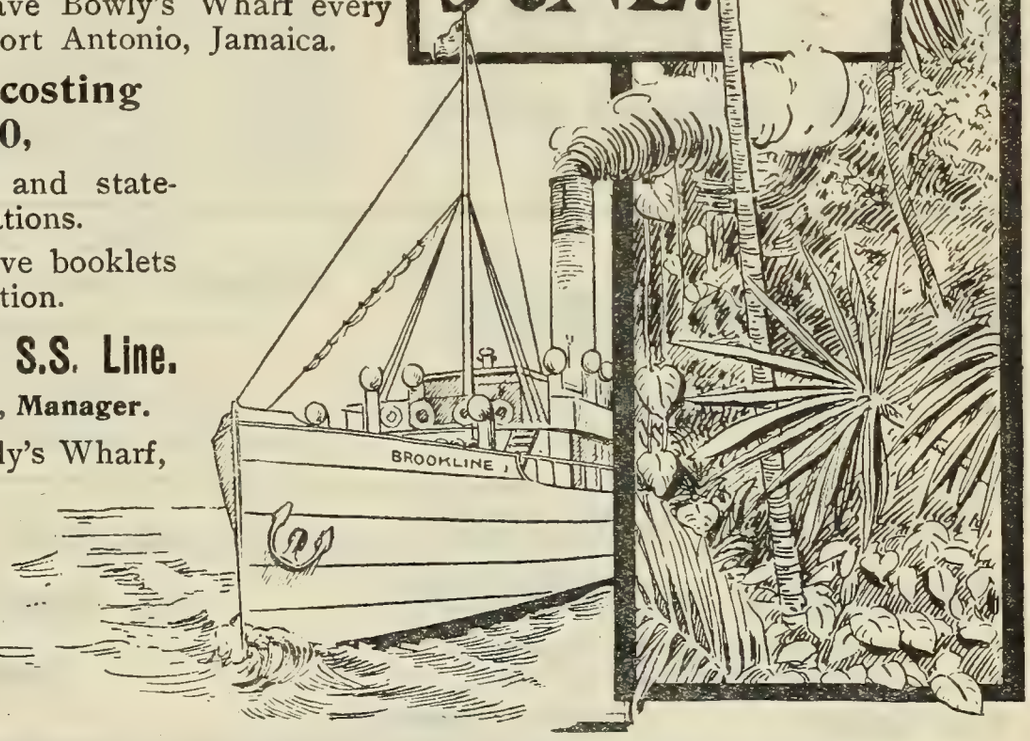

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Overture to the Opera, "The Betrothed of the Tsar."

Nicolas Andrejevitch Rimsky-Korsakoff.

(Born at Tikhvin, in the government of Novgorod, March 18, 1844;* now living at St. Petersburg.)

Rimsky-Korsakoff finished "Zarskaja Newesta" ("La Fiancée du Roi"), an opera in three acts, in 1898. The libretto was founded on a comedy by Leo Meï, a Russian poet and dramatist (1822–62). The examination committee of the Imperial Opera House objected to it on the ground that the character of a former ruler of all the Russias was treated too familiarly: such was the story spread abroad early in the fall of 1899, and the story crossed the Atlantic; but the composer wrote a letter of contradiction, in which he said that he had never submitted his opera to the committee. "Foreign composers," he added, "whose operas are about to be performed at the Court Opera do not petition the managers for a performance of their works, and do not subject them to an examination. Why should Russian composers whose works are published be obliged to send their operas to the managers and beg a performance? The very publication of an opera is at once a submittal of it to all opera-managers, whose duty it is to be on the watch for such new publications, to examine them, and to choose the ones that are fit for performance."

"The Betrothed of the Tsar" was produced at the Solodornikoff Theatre, Moscow, on Nov. 3, 1899. Ippolitoff Ivanoff conducted. The theatre was crowded, and the success of the opera was immediate and great. The composer is said to treat certain scenes with the rhythmic, tonal, and melodic characteristics of Russian folk-song, but with themes of his own invention.

The overture, it is said by Russian critics, does not correspond wholly with the dramatic nature of the opera. It is a composition that requires neither analysis nor explanation. It is scored for piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, a set of 3 kettle-drums, harp, and the usual strings. It opens in D minor (allegro), and there are two endings, one that goes directly into the

*This date is given in the catalogue of Belaieff, the Russian publisher. One or two music lexicons give May 21.

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***

Rimsky-Korsakoff is known in Boston chiefly by his orchestral works. "Scheherazade," a symphonic suite, Op. 35, was played at these concerts on April 17, 1897, Dec. 11, 1897, Jan. 13, 1900; "La Grande Pâque Russe," overture on themes of the Russian Church, Op. 36, on Oct. 23, 1897; "Antar," symphony No. 2, Op. 15, on March 12, 1898.

Rimsky-Korsakoff studied at the Naval Institute in St. Petersburg, but even then he gave much time to music. He was an officer in the marine service of Russia until 1873, and it would appear from a passage in Habets's "Alexandre Borodine" (Paris, 1893, p. 20) that in 1862 he came as an officer to the United States. It was in 1861 that he began the serious study of music with Mily Balakireff,* and he was one of the group — Borodine, Moussorgsky, Cui, were the others — who, under Balakireff, founded the modern Russian school. His first symphony was performed in 1865. In 1871 he was appointed professor of composition at the St. Petersburg Conservatory. He was inspector of the marine bands from 1873 to 1884, director of the Free School of Music from 1874 to 1887 and conductor of concerts at this institution until 1881, assistant conductor in 1883 of the Imperial Orchestra; and since 1886 he has been one of the conductors of the Russian Symphony Concerts (the others now are Zagorodni, Liadoff, and Glazounoff). He conducted two Russian concerts at the Trocadéro, June 22, 29, at the Paris Exhibition of 1889; and he has conducted in the Netherlands. His thirty-fifth jubilee as a composer was celebrated with pomp and circumstance at St. Petersburg, Dec. 8, 1900, and at Moscow, Jan. 1, 1901.

Liszt held Rimsky-Korsakoff in high regard. Rubinstein brought the score of "Sadko" † to him and said, "When I conducted this it failed horribly, but I am sure you will like it"; and the fantastical piece indeed

* Mily Alexeïewitch Balakiref, born in 1837 at Nijni-Novgorod and now living at St. Petersburg, began his musical career as a pianist. He has written a symphony, and other orchestral pieces, as "King Lear," "Thamara"; piano pieces, the most famous of which is "Islamey"; songs, etc. He published in 1866 a remarkable collection of Russian folk-songs.

† Habets tells this story as though Rubinstein had conducted "Sadko" at Vienna; but the first performance of the work in that city was at a Gesellschaft Concert in 1872. Did not Rubinstein refer to a performance at St. Petersburg?

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pleased Liszt mightily. Liszt's admiration for the Russian is expressed in several letters. Thus, in a letter (1878) to Bessel, the publisher, he mentions "the 'Russian national songs edited by N. Rimsky-Korsakoff,' for whom I feel high esteem and sympathy. To speak frankly, Russian national music could not be more felt or better understood than by Rimsky-Korsakoff." In 1884 he thanked Rahter, the publisher at Hamburg, for sending him the "Slumber Songs" by Rimsky-Korsakoff, "which I prize extremely; his works are among the rare, the uncommon, the exquisite." To the Countess Louise de Mercy-Argenteau * he wrote in 1884: "Rimsky-Korsakoff, Cui, Borodine, Balakireff, are masters of striking originality and worth. Their works make up to me for the ennui caused to me by other works more widely spread and more talked about. . . . In Russia the new composers, in spite of their remarkable talent and knowledge, have as yet but a limited success. The high people of the Court wait for them to succeed elsewhere before they applaud them at Petersburgh. Apropos of this, I recollect a striking remark which the late Grand Duke Michael made to me in '43: 'When I have to put my officers under arrest, I send them to the performances of Glinka's operas.' Manners are softening, and Messrs. Rimski, Cui, Borodine, have themselves attained to the grade of colonel." In 1885 he wrote to her: "I shall assuredly not cease from my propaganda of the remarkable compositions of the New Russian School, which I esteem and appreciate with lively sympathy. For six or seven years past at the Grand Annual Concerts of the Musical Association, over which I have the honor of presiding, the orchestral works of Rimsky-Korsakoff and Borodine have figured on the programmes. Their success is making a crescendo, in spite of the sort of contumacy that is established against Russian music. It is not in the least any desire of being peculiar that leads me to spread it, but a simple feeling of justice, based on my conviction of the real worth of these works of high lineage."

Liszt's enthusiasm was shared by von Bülow, who wrote to the *Signale* in 1878: "Rimsky-Korsakoff's 'Antar,' a programme-symphony in four movements, a gorgeous tone-picture, announces a tone-poet. Do you wish

* She was a zealous propagandist in the Netherlands of the New Russian School. Her husband, chamberlain of Napoleon III., died in 1888, and she then left Belgium, her native land, and moved to St. Petersburg, where she died in 1890.

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to know what I mean by this expression? A tone-poet is first of all a romanticist, who, nevertheless, if he develop himself to a genius, can also be a classic, as, for example, Chopin."

***

Two more recent opinions concerning the music of this Russian composer are worthy of consideration.

Mr. Heinrich Pudor, in an essay, "Der Klang als sinnlicher Reiz in der modernen Musik" (Leipsic, 1900), wrote: "Rimsky-Korsakoff is in truth the spokesman of modern music. Instrumentation is everything with him; one might almost say, the idea itself is with him instrumentation. His music offers studies and sketches in orchestration which remind one of the color-studies of the Naturalists and the Impressionists. He is the Degas or the Whistler of music. His music is sensorial, it is nourished on the physical food of sound. One might say to hit it exactly, though in a brutal way: the hearer tastes in his music the tone, he feels it on his tongue."

And Mr. Jean Marnold, the learned and brilliant critic of the *Mercure de France*, wrote in an acute study of the New Russian School (April, 1902): "Of all the Slav composers, Rimsky-Korsakoff is perhaps the most charming and as a musician the most remarkable. He has not been equalled by any one of his compatriots in the art of handling timbres, and in this art the Russian school has been long distinguished. In this respect he is descended directly from Liszt, whose orchestra he adopted, and from whom he borrowed many an old effect. His inspiration is sometimes exquisite; the inexhaustible transformation of his themes is always most intelligent or interesting. As all the other Russians, he sins in the development of ideas through the lack of cohesion, of sustained enchainment, and especially through the lack of true polyphony. The influence of Berlioz and of Liszt is not less striking in his manner of composition. 'Sadko' comes from Liszt's 'Ce qu'on entend sur la montagne'; 'Antar' and 'Scheherazade' at the same time from 'Harold' and the 'Faust' Symphony. The oriental monody seems to throw a spell over Rimsky-Korsakoff which spreads over all his works a sort of 'local color,' underlined here by the chosen subjects. In 'Scheherazade,' it must be said,

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the benzoin of Arabia sends forth here and there the sickening empyreuma of the pastilles of the harím. This 'symphonic suite' is rather a triple rhapsody in the strict meaning of both word and thing. One is at first enraptured, astonished, amused, by the wheedling grace of the melodies, the fantasy of their metamorphoses, by the dash of the sparkling orchestration; then one is gradually wearied by the incessant return of analogous effects, diversely but constantly picturesque All this decoration is incapable of supplying the interest of an absent or faintly sketched musical development. On the other hand, in the second and the third movements of 'Antar,' the composer has approached nearest true musical superiority. The descriptive, almost dramatic, intention is realized there with an unusual sureness, and, if the brand of Liszt remains ineffaceable, the ease of construction, the breadth and the co-ordinated progression of combinations mark a mastery and an originality that are rarely found among the composers of the far North, and that no one has ever possessed among the 'Five.'"

See also a study of Rimksy-Korsakoff by Camille Bellaigue ("Impressions Musicales et Littéraires," pp. 97–140).

"Stances de Sapho," from "Sapho" . . . . Charles Gounod.

(Born at Paris, June 17, 1818; died there Oct. 18, 1893.)

"Sapho," an opera in three acts, text by Émile Augier, music by Gounod, was performed for the first time at the Opéra, Paris, April 16, 1851. Pauline Viardot created the part of the heroine, and Miss Poinsot, Gueymard, Marié, Brémond, respectively, the parts of Glycère, Phaon, Alcée, Pythéas.

The drama is on the island of Lesbos, at Mytilene, where Pittacus is tyrant. There is a conspiracy against him, and among the conspirators is Phaon, loved passionately by Sappho, the famous poetess, and Glycera, a courtesan. Pytheas loves the latter, and would fain rid himself of his rival. He and Glycera contrive a plot by which Phaon is obliged to leave the island. The political conspiracy is discovered, and the betrayed curse Sappho, whom they accuse of denouncing them. Heartbroken by the re-

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proaches of Phaon, she takes her lyre, sings her last song, "O ma Lyre Immortelle," and throws herself into the sea.

Ah ! oui, je me rappelle. Tout ce qui m'attachait à la vie est brisé. Il ne me reste plus que la nuit éternelle, pour reposer mon cœur, de douleur épuisé.

O ma lyre immortelle,
Qui dans les tristes jours,
A tous mes maux fidèle,
Les consolais toujours,
En vain ton doux murmure
Veut m'aider à souffrir.
Non tu ne peux guérir
Ma dernière blessure :
Ma blessure est au cœur.
Seul le trépas peut finir ma douleur.

Adieu ! flambeau du monde,
Descends au sein des flots.
Moi, je descends sous l'onde,
Dans l'éternel repos.
Le jour qui doit éclore
Phaon luira pour toi,
Mais sans penser à moi.
Tu reverras l'aurore.
Ouvere toi, gouffre amer.
Je vais dormir pour toujours dans la mer.

Ah ! yes, now I remember. All ties that to this life e'er enchained me are broken ; and now eternal night alone to me remaineth, to rest my weary heart from its grief and its woe.

O my dear harp immortal,
Who in my saddest day
With thy sweet tones consoling
Could chase my grief away,
All vainly now hast sounded
To assuage my deep pain :
Thou canst not heal again.
To the heart am I wounded,
Joy for me is no more :
Sorrow is mine till my sad life is o'er.

Farewell, thou torch of heaven,
Still light the sea's calm breast,

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While 'neath the wave descending
I seek eternal rest.
Bright, rosy light of morning
Will soon arrive for thee.
Ah, think no more of me,
For thee sweet joy is dawning.
Yawning gulf, open wide!
I soon shall sleep evermore
'neath the tide.

(*Translation by M. J. Barnett.*)

The opera was performed nine times in 1851. In 1858 it was reduced to two acts. Mme. Artot then sang the part of Sappho, but only ten performances were given. The opera in four acts, with text revised by Augier and with additional music by Gounod, was produced on April 2, 1884. Mme. Krauss was the Sappho, and for the first time Pittacus (impersonated by Plançon) appeared on the stage. There were twenty-nine performances that year.

Other stage works with Sappho as heroine: "Saffo," Mayr (Venice, 1794); Duca Riario-Sforza (Florence, 1820); Pacini (Naples, 1840); Ferrari (Venice, 1841); ballet by Brambilla (Milan, 1819); "Il Salto di Leucade," Mosca (Naples, 1812); ballet, "Sappho," Mazzinghi (about 1800); "Il Saut de Leucade," Legat de Furcy (about 1790); operetta, Diacche (Paris, 1872); "Sapho," J P. E. Martini (Paris, 1794); Reicha (Paris, 1822); Bernard van Bree (Amsterdam, 1834); Kanne (about 1820); ballet, "Sappho von Mytilene," J. N. Hummel (about 1820); "Phaon," Piccini (Choisy, 1778). There are cantatas, as by Beaulieu (Paris, 1813), and Louis Lacombe (Paris, 1878); overtures, as by Goldmark; solo scene with orchestra by Randegger (London, 1875), etc.

Pacini's "Saffo" was produced here at the Howard Athenæum by the Havana Opera Company, May 4, 1847, with Tedesco, Sofie Marini, Perozzi, and Bataglini as the chief singers; and it was given in Boston as late as 1860 (May 29), with Gazzaniga as the heroine.

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(Born at Mühlhausen-i-R (Alsace), Germany, Jan. 30, 1861; now living in Boston.)

These two "Poems" were written by Mr. Loeffler at Dover, Mass., dur-

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ing the summer of 1901. They were performed for the first time by the Boston Symphony Orchestra, April 12, 1902, at Boston.

The first, which may be called an Idyll, is a musical paraphrase of the fifth poem in Paul Verlaine's "La Bonne Chanson." *

Avant que tu ne t'en ailles,
Pâle étoile du matin,
— Mille cailles
Chantent, chantent dans le thym.—

Tourne devers le poète,
Dont les yeux sont pleins d'amour,
— L'alouette
Monte au ciel avec le jour.—

Tourne ton regard que noie
L'aurore dans son azur;
— Quelle joie
Parmi les champs de blé mûr!—

Puis fais luire ma pensée
Là-bas,— bien loin, oh, bien loin!
— La rosée
Gaîment brille sur le foin.—

Dans le doux rêve où s'agite
Ma mie endormie encor . . .
— Vite, vite,
Car voici le soleil d'or.—

Before you fade and disappear, pale morning star — a thousand quails call in the thyme —

Turn toward the poet, whose eyes brim with love — the lark mounts skyward with the day —

Turn your face which the dawn drowns in its blue — what joy among ripe wheat-fields! —

Make my thought shine yonder — far off, O so far! — The dew shines brightly on the hay —

In the sweet dream wherein my love still sleeping stirs — Quick, be quick; for, lo, the golden sun.

As this exquisite poem of Verlaine is a theme with interruptions, so Mr. Loeffler's paraphrase may be described as variants of a theme, with corre-

* The original title of Mr. Loeffler's tone-poem "La Bonne Chanson" was "Avant que tu ne t'en ailles."

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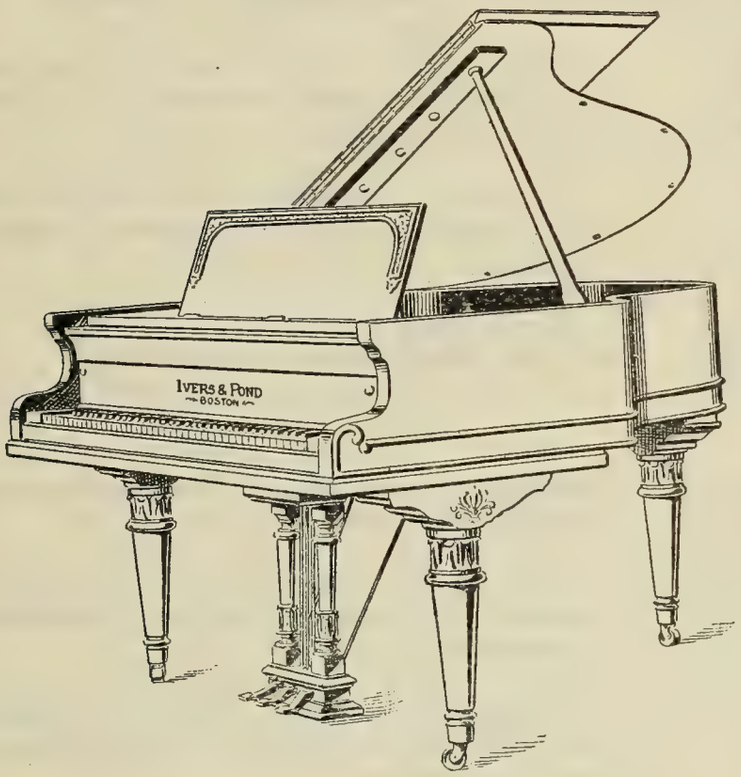

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sponding interruptions. The first verse is treated as a prelude, Poco adagio. There are suggestions of the fading star (harp harmonics, descending string progressions, glockenspiel). The chief theme is given to the horn. An Allegro follows; but with "Quelle joie" there is a return to the idyllic mood, and there is a slow movement given to the strings. The idea of the sparkling dew is accentuated by the use of antique cymbals. As the longing of the poet is more impatient, so the chief theme is more and more agitated, and the full orchestra is used in the painting of the daily miracle.

The poem is scored for 3 flutes (one interchangeable with piccolo), 2 oboes, cor anglais, 2 clarinets, bass clarinet, 3 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, kettle-drums, cymbals, antique cymbals, glockenspiel, harp, strings.

* * *

The second poem, a Presto or Prestissimo, was inspired by Maurice Rollinat's "Villanelle du Diable," dedicated to Théodore de Banville.

L'Enfer brûle, brûle, brûle.
Ricaneur au timbre clair,
Le Diable rôde et circule.

Hell's a-burning, burning, burning,
Chuckling in clear staccato, the Devil, prowling, runs about.

Il guette, avance ou recule
En zigzags, comme l'éclair;
L'Enfer brûle, brûle, brûle.

He watches, advances, retreats like zigzag lightning; Hell's a-burning, burning, burning.

Dans le bouge et la cellule,
Dans les caves et dans l'air
Le Diable rôde et circule.

In dive and cell, underground and in the air, the Devil, prowling, runs about.

Il se fait fleur, libellule,
Femme, chat noir, serpent vert;
L'Enfer brûle, brûle, brûle.

Now he is flower, dragon-fly, woman, black-cat, green snake; Hell's a-burning, burning, burning.

Puis, la moustache en virgule,
Parfumé de vétyver,
Le Diable rôde et circule.

And now, with pointed moustache, scented with vetiver, the Devil, prowling, runs about.

Partout où l'homme pullule,
Sans cesse, été comme hiver,
L'Enfer brûle, brûle, brûle.

Wherever mankind swarms, without rest, summer and winter, Hell's a-burning, burning, burning.

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De l'alcove au vestibule
Et sur les chemins de fer
Le Diable rôde et circule.

* C'est le Monsieur noctambule
Qui s'en va, l'œil grand ouvert.
L'Enfer brûle, brûle, brûle.

Là, flottant comme une bulle,
Ici, rampant comme un ver,
Le Diable rôde et circule.

Il est grand seigneur, crapule,
Écolier ou magister.
L'Enfer brûle, brûle, brûle.

En toute âme il inocule
Son chuchotement amer:
Le Diable rôde et circule.

Il promet, traite et stipule
D'un ton doucereux et fier,
L'Enfer brûle, brûle, brûle.

Et se moquant sans scrupule
De l'infortune qu'il perd,
Le Diable rôde et circule.

Il rend le bien ridicule
Et le vieillard inexpert.
L'Enfer brûle, brûle, brûle.

Chez le prêtre et l'incrédule
Dont il veut l'âme et la chair,
Le Diable rôde et circule.

Gare à celui qu'il adule
Et qu'il appelle "mon cher."
L'Enfer brûle, brûle, brûle.

Ami de la tarentule,
De l'ombre et du chiffre impair,
Le Diable rôde et circule.

From alcove to hall, and on the railways, the Devil, prowling, runs about.

He is Mr. Seen-at-Night, who saunters with staring eyes. Hell's a-burning, burning, burning.

There floating as a bubble, here squirming as a worm, the Devil, prowling, runs about.

He's grand seigneur, tough, student, teacher. Hell's a-burning, burning, burning.

He inoculates each soul with his bitter whispering: the Devil, prowling, runs about.

He promises, bargains, stipulates in gentle or proud tones. Hell's a-burning, burning, burning.

Mocking pitilessly the unfortunate whom he destroys, the Devil, prowling, runs about

He makes goodness ridiculous and the old man futile. Hell's a-burning, burning, burning.

At the home of priest or sceptic, whose soul and body he wishes, the Devil, prowling, runs about.

Beware of him to whom he toadies, and whom he calls "My dear sir." Hell's a-burning, burning, burning.

Friend of the tarantula, darkness, the odd number, the Devil, prowling, runs about.

* This line recalls the beginning of James Albery's epitaph written by the unfortunate playwright shortly before his death:—

He walked beneath the moon;
He slept beneath the sun.— Ed.

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—Minuit sonne à ma pendule :
Si j'allais voir Lucifer ? . . .
L'Enfer brûle, brûle, brûle ;
Le Diable rôde et circule.

— My clock strikes midnight. If I should go to see Lucifer ? — Hell's a-burning, burning, burning ; the Devil, prowling, runs about.

*
* *

A "villanelle" is an old form of pastoral poetry in which a refrain or burden follows a couplet. It is also a rustic dance accompanied with singing. The term was used sometimes to describe pastoral compositions without words, and there were variations on the original subject, so that the "villanella" was not unlike the "passacaglia." Randle Cotgrave, in his French and English Dictionary (London, 1673), defines "villanelle" as "a country daunce, round, a song."

Rollinat has introduced two refrains, which are alternated, and at last united. Mr. Loeffler has characterized each of these burdens by a theme which is easily remarked even in all the transformations in this fantastical piece. He illustrates, not literally, but suggestively, the various couplets. Thus, with the verse that begins "Il est grand seigneur, crapule," the word "crapule," "tough," recalls to him that terrible song, "A la Villette." * And with the word "magister" enters the thought of the pedagogue in music, so there is contrapuntal employment of the famous Revolutionary airs, "Ah ! Ça ira" † and "La Carmagnole."‡

* "A la Villette" is a song by Aristide Bruant (born in 1851), which was first sung by him at the old Chat Noir, Paris, and afterward at his own Mirliton, on the Boulevard Rochechouart.

"Il avait pas encor' vingt ans,
I' connaissait pas ses parents,
On l'app'lait Toto Laripette,
A la Villette."

The poor girl that supported this blackguard Adonis of the slums describes his charms, adores him even for his cruelty toward her, describes their happiness before the descent of the police, and tells the story of his ending in these simple words :—

"La dernièr' fois que je l'ai vu,
Il avait l' torse à moitié nu,
Et le cou pris dans la lunette,
A la Roquette."

The song was sung in Boston by Yvette Guilbert at Music Hall, Jan. 17, 1896. "A la Villette" and "A Montpernasse" are both sung to the air "A Batignolles," which is also the work of the ingenious Bruant.— Ed.

† "Ça ira" was heard in the streets of Paris in 1789, but it first became universally popular in the course of the following year. Michelet characterized it as "a levelling song," and likened it to "the *proses* sung by the pilgrims that built in revolutionary spirit during the Middle Ages the cathedrals of Chartres and Strasbourg." The tune was a gay *contre-danse*, composed by Bécourt, a violinist at the Beaujolais Theatre, which

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The fury of the music dies with the line "Et le vieillard inexpert," and, when there is mention of the priest and the sceptic, the organ enters, and ecclesiastical intonation is heard in warning (violas). The tarantula naturally suggests the tarantella, and "A la Villette" in the wood-wind illustrates "De l'ombre et du chiffre impair." 'Tis midnight: four horns sustain, and harp and violas strike the hour. "If I should go to see Lucifer?" The oboe plays "A la Villette."

The second poem is scored for 3 flutes (one interchangeable with piccolo), 2 oboes, cor anglais, 2 clarinets, bass clarinet, 2 bassoons, 4 horns, 2 trumpets, 2 cornets-à-pistons, 3 trombones, tuba, kettle-drums, cymbals, bell, organ, harp, strings.

***

Paul Verlaine (1844–96), who disputes with Victor Hugo the honor of being the most illustrious French poet of the nineteenth century, often

Marie Antoinette was fond of playing on the clavecin. [Some say that Bécourt was a drummer at the Opéra, but see Fétis's "Biographie Universelle des Musiciens," vol. i., article "Bécourt," Paris, 1866.] The story is that Lafayette asked a wandering singer, Ladre, to set words to it. The song was shouted under the windows of Versailles that dreadful night of Oct. 5–6, 1789, and then it was heard till the end of the Reign of Terror. The air also served as a quickstep for the army of the French Republic. The title "Ça ira" was suggested by Benjamin Franklin, who, during his stay in Paris, continually used the phrase ("It will succeed") in connection with the prospects of the American Revolution. [See Weckerlin's "La Chanson Populaire," pp. 165, 166 (Paris, 1886); Tiersot's "Histoire de la Chanson Populaire en France," pp. 338, 280, 281 (Paris, 1889); Castil-Blaze's "Molière Musicien," vol. ii., pp. 449–451 (Paris, 1852); Elson's "National Music of America" (Boston, 1900).] Nisard, in "Des Chansons Populaires" (Paris, 1867), speaks of the "Ça ira," or "Le Carillon National," and "La Carmagnole" as two songs, which, "worthy of the glorious days of Athens and Rome, were sung round liberty-trees, the guillotine, and carts filled with aristocrats who were carried 'to be shortened.' The tunes, the refrains, were found to be so perfect that all manner of songs were adapted to them. It seemed that they were the highest forms of patriotism in the most finished, poetic form."

‡ The French began to sing the "Carmagnole" in 1792. Weckerlin insists that the tune was a hunting-air of the eighteenth century. Grétry declares that it was brought from Marseilles. Tiersot says it bears the typical marks of folk-origin, and was originally a simple dance song. The Carmagnole was first danced in Paris about the liberty-trees, and there was then no bloody suggestion. Some say that the word "Carmagnole" was derived from a small town in Piedmont taken by the French; but the dance known by this name was dear to the Parisian populace in 1792, and Carmagnola was taken by the French in 1796. "This

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referred with touching tenderness to his "Bonne Chanson." Thus, in his lecture delivered at London, Oxford University, and Manchester in 1893, he said, after a reference to "Fêtes Galantes": "A quite other music is heard in 'La Bonne Chanson,' really a wedding-present, literally speaking, for the tiny volume appeared on the occasion of a marriage which was going to take place, and which took place in 1870. The author values it as perhaps the most *natural* of his works. Indeed, it was Art, violent or delicate, which had affected to reign, almost exclusively, in his former works, and it was only from then that it was possible to trace in him true and simple views concerning nature, physical and moral. . . . Life had its way, and distress soon came, not without his own fault, to the household of the poet, who suddenly threw up everything, and went wandering in search of unsatisfying distractions." (Translation by Arthur Symons, The Savoy, London, April, 1896.)

And in his "Confessions" the poet wrote: "This 'Bonne Chanson,' so sincere, so amiably, sweetly, purely thought, so simply written."

Verlaine has described his sweetheart, Mathilde Mauté, the half-sister of Charles de Sivry, a conductor and composer, who died in 1900:—

"Small, slight, but with a promise and a fear of embonpoint; a pretty, delicate face; simple in her dress and yet with a touch, only a little touch of coquetry. A gentle face, rather pale, plump but long, a nose *à la Roxelane* — I mean by this of average size with

revolutionary ballad of thirteen verses was composed after Aug. 10, 1792, and is a recital of the events of that day on which the *fédérés* of Marseilles played such an important part. These *fédérés* wore a vest known as the '*Carmagnole*,' from which costume the name of the dance doubtless comes. In the ballad Marie Antoinette is called 'Madame Véto.' The verses were gradually added by the populace, according to the political events. The dance has been truly described by Dickens in his 'Tale of Two Cities,' where he calls it 'fallen sport.' The *Carmagnole* was an immense *ronde* which people sang while they danced; at first they turned slowly, stamping their feet, then after the refrain they went faster and faster. . . . The *Carmagnole* meant a signal for wholesale murder and incredible atrocities."—"Dancing" (Badminton Library), pp. 285, 286 (London, 1895). The first verse includes these lines,—

"Mais son coup a manqué,
Grâce à nos canonniers"

These lines may well determine the date of this famous version; for the artillery-men referred to were the gunners from Marseilles, whose action on Aug. 10, 1792, settled the fate of the monarchy. They had marched from the South with the *Carmagnole* on their bodies. And this jacket was something like a waist-coat with short skirts. It was made of a black woollen stuff and adorned with many rows of metallic buttons. There was also a "*Carmagnole complète*,"— black woollen trousers, a tricolored under waistcoat, and the red cap of liberty. A patriotic swell wore a *Carmagnole complète* of silk, and the more emancipated of the women wore at least the jacket. The word "*Carmagnole*" is found in English and Scottish literature as a nickname for a soldier in the French Revolutionary Army, and the term was applied by Burns to the Devil as the author of ruin, "that curst carmagnole, auld Satan." Furthermore, the term has been used to designate "the bombastic style adopted in reporting the successes of the French Revolutionary Army." The *Carmagnole* was danced and sung in the national convention, and even in Notre Dame. A few years ago a French legislator, Jaurès, got up on a pot-house table and sang the tune with wild fervor. "La Carmagnole," *opéra-comique populaire*, music by Paul Fauchey, was produced at the Folies-Dramatiques, Paris, Dec. 2, 1897.— Ed.

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the end prettily tipped. The mouth smiled, rose-hued rather than red — and yet I like red in everything except, naturally, in a woman's complexion and the political opinions of men — ignorant men. I see her always, a picture of gray and green, a soft green and a sombre gray on account of her vague hair, which was now dark, now of clear chestnut; nor could one tell the color or divine the instinct of her eyes. Perhaps she was kindly, but she was probably vindictive and capable of incurable grudges. She spoke little, and how adorable her silence which allowed one to sympathize with her quick breathing, a symptom of her frail, dear health, but pleasure enlarged this breathing; and there was an almost imperceptible palpitation of bluish veins beneath the eyes and violet veins near the temples. Her teeth, disclosed by a smile of innocence, were of alabaster or rather of opal, with a strangely exquisite transparence azured. And sometimes she would talk most freely with the suspicion of a lisp. Her hands were little, as was her forehead which the lips could kiss quickly to pass elsewhere. A woman like the sea, stormy, and also gentle and cradling."

She came to the little room in the Rue Nicolet to see her brother, and, as she was about to leave, de Sivry said: "Stop a minute. This is a poet, Verlaine, you know him well." "Oh! I am very fond of poets. My brother has often spoken to me about you, and has read some of your verses, which are, perhaps, too hard for me, but they please me nevertheless."

In love with Mathilde, Verlaine wrote at Paris and at Arras "La Bonne Chanson." The volume was published in 1870. The war had broken out, and Victor Hugo compared the volume to "a flower in a shell." Verlaine has told the story of the betrothal, marriage, divorce, in his charmingly naïve "Confessions" (chapters iv.–xvi.). It is a singular tale of affection, in which he alternately blames and justifies himself. Let us state merely the facts as told by several, among them Charles Donos, in "Verlaine Intime."

The contract was signed before the declaration of war. The decree of August, 1870, which called to arms the unmarried of 1844, 1845, hastened the ceremony. Louise Michel, who had taught Mathilde, was at the church service. Verlaine did not take advantage of his marriage: he enlisted in the National Guard, and soon began to indulge in his besetting sin,— drunkenness. There were bitter words and reconciliations. Once, when he suffered military imprisonment, Mathilde rushed to see him with a meat pie made by her. On his return she asked him how he liked it. "Delicious!" "Yes," she answered, "I have always heard that a rat was

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really most excellent eating." In those days horse flesh was a luxury. But again there were cruel quarrels. Verlaine himself wrote: "The Commune, when it was supremely horrible, drew me for too short a time from this infernal existence." For Verlaine, through friendship, joined the Communists. He was made director of the Press Bureau, and, to his honor, he prevented a scheme for the destruction of Notre-Dame. In the fall of 1871 husband and wife were again in Paris after a summer spent in the country. Mathilde was furiously jealous, especially of Arthur Rimbaud, the extraordinary poet, then sixteen years old, "with the perfectly oval face of an angel in exile." We need not read too closely this chapter. Verlaine himself declares that his wife was brutally unjust, and they that wish to study the problem may consult with profit Paterne Berrichon's "La Vie de Jean Arthur Rimbaud" (Paris, 1898). The two poets were in Brussels in July, 1873. Verlaine, drunk with absinthe, was disputing with Rimbaud in the street, and in the course of his argument he shot him in the arm. Verlaine was sentenced to prison for two years at Mons. He has described his life there in "Mes Prisons." He had so much spare time that he read in English the plays and poems of Shakespeare, and one day the superintendent of the jail brought him the news that the Tribunal of the Seine had granted a separation between him and his wife. Verlaine immediately sent for the chaplain, and turned toward repentance. Thereafter his life was one strange, incredible antithesis. His verses were the passionate outpourings of a devout soul, mystical in adoration, heart-rending in mourning over sins; and again they were earthly, sensual, occasionally pornographic. He was again in prison. He went from hospital to hospital. By Mathilde he had a son, Georges, to whom he

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addressed the final poem in "Amour." The poet mourns the fact that he is not allowed to see this son, who is far away; and he then sends him, as from his death-bed, these words: "Fear God, hate no one, bear well your name." And yet Verlaine complained bitterly that he had not been able to bring up his Georges as a waiter in a café, where he would have acquired a knowledge of the world and grown rich.

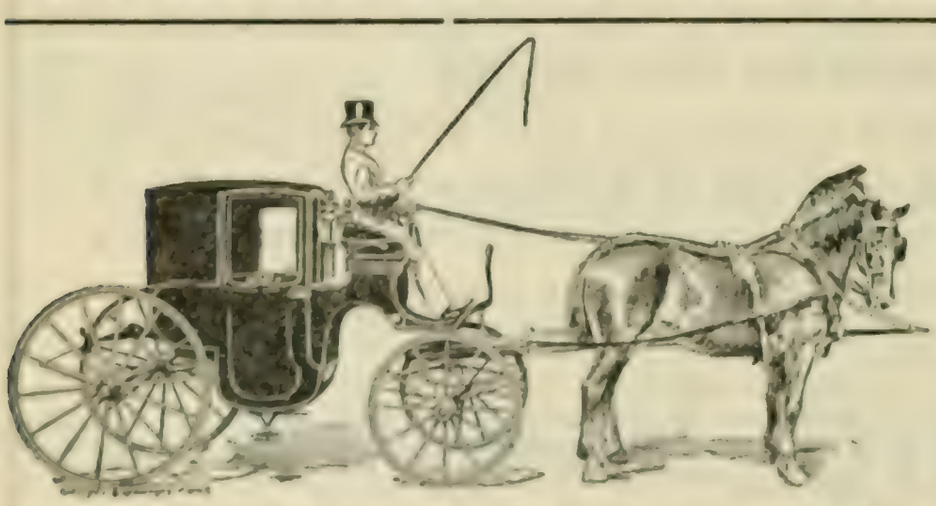
*
* *

Maurice Rollinat was born at Châteauroux in 1846. He has written three or four volumes, but his famous book is "Les Névroses" (Paris, 1883), which bears this motto from the Book of Job: "I have said to corruption, Thou art my father: to the worm, Thou art my mother and my sister." He is happiest at midnight in the dark graveyard. Verlaine described him as the first in France to popularize Satanism. He saw him once, and this poet of darkness, corruption, and Satanism "had the air of a good fellow; not a bit like a vampire."

There are several references to Rollinat in the "Journal des Goncourts."

"Hitherto I have enjoyed Rollinat only in moderation. I found him either too *macabre* or two goody-goody. To-day I have been impressed by music that he wrote for some poems of Baudelaire, which is truly of a superior intelligence. I do not know how musicians rank him, but I do know that it is music of a poet, and music that appeals to men of letters. . . . He is a strange fellow, with his appearance of a sickly, little peasant, his delicate and worried face, and the constant nervous shaking of his black hair."

Edmond de Goncourt described him in 1886: "Hair in ringlets, something like the snaky hair of a Gorgon's head, eyes deeply and mysteriously set, the shadowy eyes of a Sibyl by Michael Angelo; beautiful Grecian lines in a face of nervous, tortured flesh that looks as though it had been chewed; and beneath this flesh is a brain that you know is haunted by outlandish, perverse, macabre, ingenuous thoughts; mixture of peasant, comedian, child; a complicated being, who exhales an indisputable charm, if it were only the charm of this literary music invented by him. He lives here in a strange house that gives the impression of a locality chosen by Poe for an assassination, and at the back of the house is a room where there are verses written on death-notices, a



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bizarre mistress, a dog that has become mad because he was beaten when he behaved himself and fed with sugar when he had done something wrong — and the poet, who smokes a death's-head pipe."

"1889, Oct. 10. Rollinat, now in Paris, dined at Daudet's. His face is young, rosy, no longer *macabre*. He spoke with lyric enthusiasm of hunting and fishing — of fishing in winter through the ice — of an active life out of doors, which has replaced the artificial, unnatural, shut-up and sleepless life of his youth, which he believes would have killed him. Now he no longer writes at a table, and if one is brought to him, he breaks it in pieces. He must have wild roads, by the side of the Creuse where he speaks aloud his verses. He expatiated on his delight in solitude, in a house far removed from any one, where at night, with three dogs sleeping each in a room, he feels an agreeable shiver of fright as a growl, thrice repeated, announces some one passing along the road." And there was talk of popularizing Rollinat's music in parlors, for it had brought him in only 174 francs.

Six poems by Baudelaire with music by Rollinat were published at Paris in 1882. In 1894 Rollinat told de Goncourt that he had made a contract with Engel to furnish him yearly half a dozen. He spoke of smearing fish *à la broche* with butter, and avowed that "good eating had its importance." The snow imprisoned him once in his country place for forty days, and his sole distraction was voluptuous cookery. He also said that he made the "*carcasse*" of his music before he touched the piano.

Verlaine wrote: "The friends of M. Maurice Rollinat attribute to him a genuine talent as a declaimer at the piano which has not injured the marketing of his verses." And Rollinat's music has been sung in Paris, as by Delna and Georgette Leblanc in 1899. He has even given recitals, but he was not taken seriously by the critics. In 1890 his music was characterized as pretentious and empty, and in 1899 Mr. Gauthier-Villars spoke of Baudelaire's *Recueillement idéal*, "immortal poems soiled by the irresponsible Rollinat with shameful music." Poems by Rollinat have been set to music by César Geloso, Georges Huë, Thome, and others. However poor or "ridiculous" the music of this poet may be, there is no

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difference of opinion concerning the originality, strength, and beauty displayed in some of his fantastic verses. In poetry he is a supreme virtuoso.

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(Born at Broadheath, near Worcester, England, June 2, 1857; now living at Malvern.)

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These songs were written for Clara Butt,* and were first sung by her at the Norwich Festival of 1899 (October 5).

1. SEA SLUMBER SONG.

BY RODEN NOEL.

Sea birds are asleep,
The world forgets to weep,
Sea murmurs her soft slumber-song
On the shadowy sand
Of this elfin land;
"I, the mother mild,
Hush thee, O my child,
Forget the voices wild!
Isles in elfin light
Dream, the rocks and caves,
Lulled by whispering waves,
Veil their marbles bright,
Foam glitters faintly white
Upon the shelly sand
Of this elfin land;
Sea-sound, like violins,
To slumber woos and wins,
I murmur my soft slumber-song,
Leave woes, and wails, and sins,
Ocean's shadowy might
Breathes good-night,
Good-night!"

*Clara Butt sang in Boston at a Symphony Concert, Oct. 28, 1899, "Divinités du Styx," from Gluck's "Alceste," and "My Heart is Weary," from "Nadeshda," by Goring Thomas. She gave recitals in Association Hall, November 23 and November 28 of the same year. Born at Southwick, near Brighton, England, she sang in concert in 1889, and made her début in London, Dec. 7, 1892, in Sullivan's "Golden Legend." She studied with Rootham at Bristol, at the Royal College of Music, London, with Bouhy at Paris, and in Berlin with Gerster. She was married to Mr. Kennerly Rumford, a baritone, June 26, 1900.

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2. IN HAVEN (CAPRI).

BY C. A. ELGAR.

Closely let me hold thy hand,
Storms are sweeping sea and land;
Love alone will stand.

Closely cling, for waves beat fast,
Foam-flakes cloud the hurrying blast;
Love alone will last.

Kiss my lips, and softly say:
"Joy, sea-swept, may fade to-day;
Love alone will stay."

3. SABBATH MORNING AT SEA.

FROM A POEM BY MRS. BROWNING.

The ship went on with solemn face;
To meet the darkness on the deep,
The solemn ship went onward.
I bowed down weary in the place;
For parting tears and present sleep
Had weighed mine eyelids downward.

The new sight, the new wondrous sight!
The waters around me, turbulent,
The skies, impassive o'er me,
Calm in a moonless, sunless light,
As glorified by even the intent
Of holding the day glory!

Love me, sweet friends, this sabbath day.
The sea sings round me while ye roll
Afar the hymn, unaltered,
And kneel, where once I knelt to pray,
And bless me deeper in your soul,
Because your voice has faltered.

And though this sabbath comes to me
Without the stolèd minister,
And chanting congregation,
God's spirit shall give comfort. He
Who brooded soft on waters drear,
Creator on creation,

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He shall assist me to look higher,
Where keep the saints, with harp and song,
An endless sabbath morning,
And, on that sea commixed with fire,
Oft drop their eyelids raised too long
To the full Godhead's burning.

4. WHERE CORALS LIE.

BY RICHARD GARNETT.

The deeps have music soft and low
When winds awake the airy spry,
It lures me, lures me on to go
And see the land where corals lie.

By mount and mead, by lawn and rill,
When night is deep, and moon is high,
That music seeks and finds me still,
And tells me where the corals lie.

Yes, press my eyelids close, 'tis well;
But far the rapid fancies fly
To rolling worlds of wave and shell,
And all the lands where corals lie.

Thy lips are like a sunset glow,
Thy smile is like a morning sky,
Yet leave me, leave me, let me go,
And see the land where corals lie.

5. THE SWIMMER.

FROM A POEM BY A. LINDSAY GORDON.

With short, sharp, violent lights made vivid,
To southward far as the sight can roam,
Only the swirl of the surges livid,
The seas that climb and the surfs that comb.
Only the crag and the cliff to nor'ward,
And the rocks receding, and reefs flung forward,
Waifs wreck'd seaward, and wasted shoreward,
On shallows sheeted with flaming foam.

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A grim, grey coast and a seaboard ghastly,
And shores trod seldom by feet of men —
Where the batter'd hull and the broken mast lie,
They have lain embedded these long years ten.
Love! when we wandered here together
Hand in hand through the sparkling weather,
From the heights and hollows of fern and heather,
God surely loved us a little then.

The skies were fairer and shores were firmer —
The blue sea over the bright sand roll'd;
Babble and prattle, and ripple and murmur,
Sheen of silver and glamour of gold.
. . . . . .

So, girt with tempest and wing'd with thunder
And clad with lightning and shod with sleet,
And strong winds treading the swift waves under
The flying rollers with frothy feet.
One gleam like a bloodshot sword-blade swims on
The sky line, staining the green gulf crimson,
A death-strike fiercely dealt by a dim sun
That strikes through his stormy winding-sheet.

O brave white horses! you gather and gallop,
The storm sprite loosens the gusty reins;
Now the stoutest ship were the frailest shallop
In your hollow backs, on your high-arched manes.
I would ride as never a man has ridden
In your sleepy, swirling surges hidden;
To gulfs foreshadow'd through strifes forbidden,
Where no light wearies and no life wanes.

***

This cycle was sung in Boston by Miss Louise Ainsworth, Oct. 25 1900; by Miss Lucie Tucker, Feb. 6, 1901; and by Mr. Stephen Townsend, baritone, April 15, 1902,— in each instance with pianoforte accompaniment.

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Anton Dvořák.

(Born at Nelahozeves (Mühlhausen), near Kralup, Bohemia, Sept. 8, 1841; now living at Prague.)

This symphony was performed for the first time, in manuscript, by the Philharmonic Society of New York on Friday afternoon, Dec. 15, 1893. The first performance in Boston was on December 30 of the same year.

The work aroused a controversy in which there was shedding of much ink. The controversy long ago died out, and is probably forgotten even by those who read the polemical articles at the time and expressed their own opinions. The symphony remains. It is now without associations that might prejudice. It is now enjoyed or appreciated, or possibly passed by, as music, and not as an exhibit in a case on trial.

Yet it may be a good thing to recall the circumstances of its origin; and, as Mr. Henry E. Krehbiel was deeply interested in the conception and birth of the symphony, it is better to quote his words.*

"Last spring the eminent Bohemian composer published his belief that there was in the songs of the negroes of America 'a sure foundation for a new National School of Music,' and that an intelligent cultivation of them on the part of American composers might result in the creation of an American School of Composition. His utterances created a deal of comment at the time, the bulk of which was distinguished by flippancy and a misconception of the composer's meaning and purposes. Much of the American criticism, in particular, was based on the notion that by American music Dr. Dvořák meant the songs of Stephen C. Foster and other contributors to old-time negro minstrelsy, and that the school of which he dreamed was to devote itself to the writing of variations on 'The Old Folks at Home' and tunes of its class. Such a blunder, pardonable

* From a little pamphlet, "Antonin Dvořák's Quartet in F major, Op. 96" (New York, 1894).

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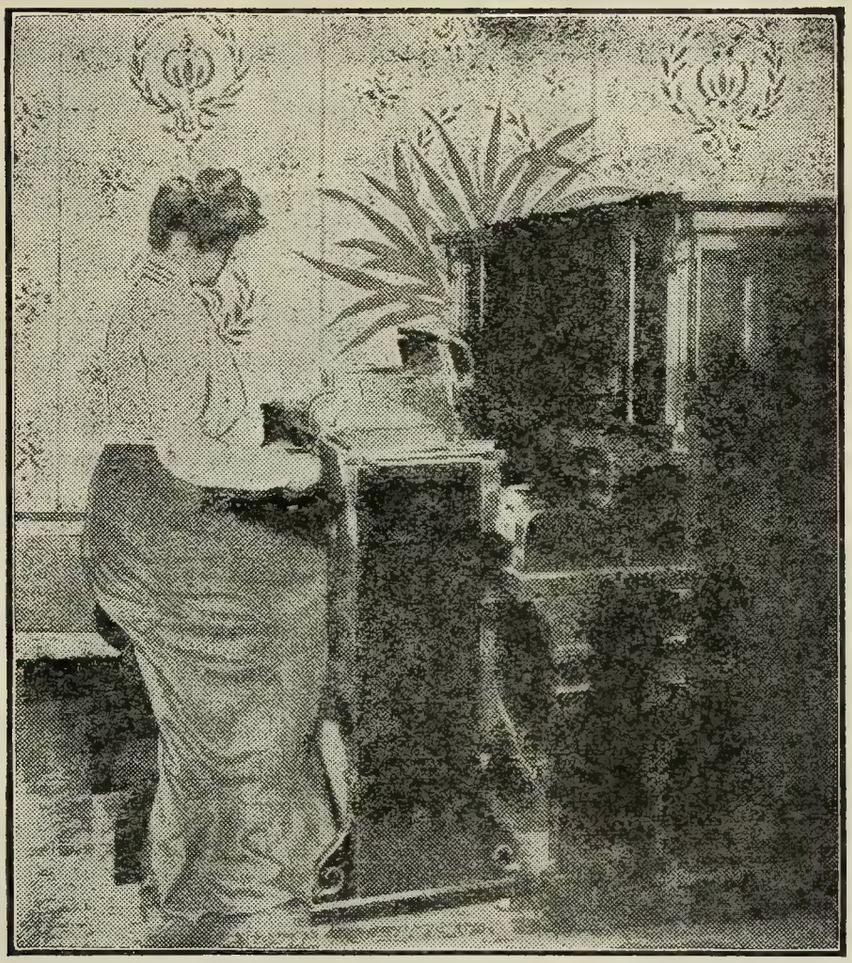

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enough in the popular mind, was yet scarcely venial on the part of composers and newspaper reviewers who had had opportunities to study the methods of Dr. Dvořák in his published compositions. Neither is it creditable to them, though perhaps not quite so blameworthy, that they have so long remained indifferent to the treasures of folk-song which America contains. The origin of that folk-song has little to do with the argument, if it shall turn out that in it there are elements which appeal to the musical predilections of the American people, and are capable of utilization in compositions in the higher form. As a matter of fact, that which is most characteristic, most beautiful, and most vital in our folk-song has come from the negro slaves of the South, partly because those slaves lived in the period of emotional, intellectual, and social development which produces folk-song, partly because they lived a life that prompted utterance in song, and partly because as a race the negroes are musical by nature. Being musical and living a life that had in it romantic elements of pleasure as well as suffering, they gave expression to those elements in songs, which reflect their original nature as modified by their American environment. Dr. Dvořák, to whom music is a language, was able quickly to discern the characteristics of the new idiom and to recognize its availability and value. He recognized, too, what his critics forgot, that that music is entitled to be called characteristic of a people which gives the greatest pleasure to the largest fraction of a people. It was therefore a matter of indifference to him whether the melodies which make the successful appeal were cause or effect; in either case they were worthy of his attention.

"He has not said these things in words, but he has proclaimed them in a manner more eloquent and emphatic: he has composed a symphony, a quartet, and a quintet for the purpose of exemplifying his theories. The symphony he wrote in New York, the chamber music in Spillville, Ia., a village which contains a large Bohemian population."

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It was said by some in answer to these statements that, while the negro is undoubtedly fond of music, he is not inherently musical; that this has been observed by all careful observers of the negro in Africa, from Bosman to Sir Richard F. Burton, who wrote in his chapter, "Of the Negro's Place in Nature":* "The negro has never invented an alphabet, a musical scale, or any other element of knowledge. Music and dancing, his passions, are, as arts, still in embryo"; that the American negro, peculiarly mimetic, founded his "folk-songs" on sentimental ballads sung by the women of the plantation, or on camp-meeting tunes; that he brought no primitive melodies with him from Africa, and that the "originality" of his "folk-songs" was misunderstanding or perversion of the tunes he imitated; that, even if the negro brought tunes from Africa, they could hardly, even after long usage, be called "American folk-songs," any more than the tunes of the aboriginal Indians or Creole ditties can be called justly "American folk-songs"; that it would be absurd to characterize a school of music based on such a foundation as an "American school"; that, if "that music is entitled to be called characteristic of a people which gives the greatest pleasure to the largest fraction of a people," then German folk-songs are characteristic of the city of New York, and Irish folk-songs are characteristic of the city of Boston.

* Chapter xix. of "A Mission to Gelele, King of Dahome."

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***

The subject, duly labelled and dated, now rests on the shelf, and for some time it has not been taken down and dusted. Yet the discussion was no doubt healthful and profitable, for without fierce discussion art is stagnant. Mr. MacDowell's "Indian" suite was sketched before Dvorák's symphony was announced; but the controversy led to still more careful investigation, especially into the character of the North American Indians' music. Mr. Krehbiel has studied carefully this music and discussed it in articles of permanent value. Mr. Fillmore, who began like study in 1888, Miss Alice C. Fletcher, Mr. Frederick R. Burton, and others have made valuable contributions to this branch of musical inquiry.

***

The symphony is scored for 2 flutes (one of which is interchangeable with piccolo), 2 oboes (one of which is interchangeable with cor anglais),

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The first movement opens with a short introdution, Adagio, E minor, 4-8, which, as all admit, is not characterized by "folk-song." The strings, pianissimo, are promptly answered by the wood-wind. There is a sudden fortissimo, in which a figure in all the strings is answered by kettle-drums. There is development, in which the orchestra grows stronger and stronger.

The first portion of the chief theme of the main body of the first movement, Allegro molto, E minor, 2-4, is given out by two horns in unison; the second, by the wood-wind. This theme is developed at length, and modifications suggest occasionally a new and contrasting subject. Folk-lorists have called attention to the species of syncopation known as the "Scotch snap," that distinguishes this chief theme, and also pointed out the five-note, or pentatonic, scale from which the theme is derived. In a subsidiary theme announced by flutes and oboes there is a use of the flat seventh, a use that is common to Oriental races as well as the negro of the camp-meeting. The second theme, G major, is given out by the flute, and was, no doubt, derived from the familiar melody, "Swing Low, Sweet Chariot." The violins take up this theme. There is some development, but less than that of the first; and there is the traditional repeat. In the free fantasia the thematic material of the first part is worked out; and then there is a return of the first theme in the tonic at the beginning of the third part, which is in general a regular reproduction of the first, with changes of tonalities. The brilliant coda is built chiefly on the first theme.

In the second movement, Largo, D-flat major, 4-4, Dvořák is said to attempt the suggestion of the mood in the story of Hiawatha's wooing, as told by Longfellow. The chief and romantic theme is sung by the cor anglais over a soft accompaniment of strings. The development is extended. After the theme is sung by two muted horns, there is a change to C-sharp minor, un poco più mosso, and a short transitional passage on a contrasting theme leads to the second theme in the wood-wind over a bass in counterpoint and pizzicato. There are several melodies in this movement; but, while the sentiments are diverse, there is no abruptness in contrast. There is a return to the first theme in the cor anglais. The movement ends pianissimo with a chord in the double-basses alone.

Third movement, Scherzo: Molto vivace, E minor, 3-4. It opens with a theme, for flutes and oboes, which appears as a rule in imitation. The second theme, in E major, poco sostenuto, also for flutes and oboes, is of more song-like character. The trio, C major, opens with a lively theme for wind instruments. This is followed by a second theme for strings. A reminiscence of the opening theme of the first movement is heard just before the trio, and also in the coda.

The Finale, Allegro con fuoco, E minor, 4-4, opens with a few introductory measures. The first theme is given out fortissimo by horns and trumpets against staccato chords in the rest of the orchestra. The development is first in the strings, then in the full orchestra. After the development of subsidiary matter the clarinet sings the second theme. In the development that follows are recollections of the opening theme of the first movement, the cor anglais melody of the second, and the opening phrase of the scherzo. There is a tumultuous coda, based on the union of the chief theme of the first movement with the first theme of the finale.

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PROGRAMME.

Schumann . . . . . Overture to "Genoveva," Op. 81

Saint-Saëns . . Concerto for Violoncello, in A minor, Op. 33

Allegro non troppo.
Allegretto con moto.
Come prima, un peu moins vite.

Loeffler — Two Poems for Orchestra: "Avant que tu ne t'en ailles," Verlaine; "Villanelle du Diable," Rollinat

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OVERTURE TO THE OPERA "GENOVEVA," OP. 81 . ROBERT SCHUMANN.

(Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856.)

"Genoveva," opera in four acts, text by Robert Reinick (after the tragedies by Hebbel and Tieck), music by Robert Schumann, was performed for the first time at Leipsic, June 25, 1850. The chief singers were Miss Mayer, Genoveva; Mrs. Günther-Bachmann, Margaretha; Brassin, Siegfried; Widemann, Golo.

As early as 1842 Schumann was eager to compose an opera. He wrote: "Do you know what is my morning and evening prayer as an artist? *German opera. There is* a field for work." He thought of an opera to be founded on Byron's "Corsair," and composed a chorus and aria. He sought anxiously for a subject that might inspire him. At last in 1847 he chose the legend of Geneviève of Brabant. Reinick's text did not fully satisfy him; nor was Hebbel pleased, although he refused to help out the composer. Schumann himself undertook the task of revision. Then there was delay in securing a performance, and at one time Schumann thought of suing the manager of the Leipsic opera-house. When the opera was produced, it was the time, as Schumann wrote to a friend, when one preferred to go into the woods rather than the theatre. There were three performances, and the opera was put aside. It is occasionally revived in Germany, but it never had an abiding-place in a repertory.

***

The legend of Geneviève de Brabant was in detail told, so far as literature is concerned, in the Golden Legend, in the Chronicle (1472) of Matthias Emmich, doctor of theology, and of a Carmelite monastery at Boppard, and by the Jesuit Cerisier; but there were Complaints * founded on the legend before that. In the old story Geneviève, the daughter of

* A "complainte": a folk-song on some tragic event or legend of devotion. It is, first of all, a tale. It is the type of a serious or sad narration in song. Yet it is not an elegy, a "*déploration.*"

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the Duke of Brabant, and in 731 wife of Sifroy, Count of the Palatinate, was slandered foully by Golo, steward of the household, because she had not listened to his amorous protestations. She was condemned to death, but this mercy was shown her: she was left to her fate in the Forest of Ardennes. There she gave birth to a child. They lived on roots and herbs and the milk of a hind. Six years afterward Sifroy, who in the meantime had found out that Geneviève was innocent, came upon her by accident when he was hunting. Later writers turned Golo, the monster, into a handsome young man, much to the regret of Heine, who deplored the disappearance of the old chap-books, with their abominable wood-cuts, which were dear to his childhood.

In Schumann's opera Siegfried is ordered by Charles Martel to join him in war against the infidels. Siegfried puts his wife and all he possesses under the care of his friend Golo, farewells his wife, who falls into a swoon; and Golo, already in love with her, kisses her. An old woman, Margaretha, is Golo's mother, but he takes her to be his nurse. Ambitious for him, she plots against Genoveva, who mourns her husband and hears with dismay and anger the wild songs of the carousing servants. Golo brings news of a great victory. She bids him sing, and she accompanies him until he makes love to her; nor will he leave her, till she taunts him with his birth. Drago, the steward, tells him that the servants are insulting the good name of their mistress. Golo says they speak the truth, and when Drago does not believe him he tells him to hide in Genoveva's room. Margaretha, listening at the door, hears the talk. She informs Golo that Siegfried, wounded, is at Strassbourg; that she has intercepted his letter to the Countess, and is going to Strassbourg to nurse him and, as nurse, poison him. Then Golo summons the servants, and they make their way into Genoveva's room, where Drago is found behind the curtains. Golo puts a dagger into his heart, to keep his tongue quiet. Genoveva is led to prison.

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Siegfried's strength resists the poison of Margaretha. Golo tells him of Genoveva's infidelity, and the tortured Count determines to go into the wilderness, but Margaretha hands him a magic looking-glass, in which he sees Genoveva and Drago. Siegfried commands Golo to avenge him, and at that moment the glass flies in pieces and Drago's ghost enters and bids Margaretha to tell the truth.

Genoveva is taken into the wilderness by men hired to murder her. Golo, after showing her Siegfried's ring and sword, offers her life on a hard condition. She turns from him. He orders the ruffians to do the deed. She clings to the cross and prays. Siegfried comes up with the penitent Margaretha. Golo rushes off and falls from a rocky height.

***

The overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 valve horns, 2 plain horns, 2 trumpets, 3 trombones, kettle-drums, strings.

It begins with an Introduction, Langsam (Slow), C minor, 4-4, which opens with sombre chords of wood-wind and horns over a bass in the strings and a second pair of horns. The first violins have a waving figure in sixteenth notes, which is developed emotionally. The Introduction ends with a recitative-like phrase for the first violins.

The main portion of the overture, Leidenschaftlich bewegt (Allegro appassionato), C minor, 2-2, begins with a passionate first theme, which includes the lamenting figure of the preceding recitative. The second theme, E-flat, is a lively hunting-call for three horns, with a re-enforcement of trumpets in the last measure but one. The second portion of this theme is a melodious phrase for the wood-wind. This theme is developed at length. A figure borrowed from the slow introduction is used in a succeeding episode, and with the second theme is used for the building material of the free fantasia. The orchestration of the third part of the movement is much strengthened. The coda is built for a long time on

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the second theme. Trombones enter in the apotheosis with a figure which in its original shape appeared already in the passage-work of the free fantasia. There is a triumphant end in C major.

***

The overture to "Genoveva" was performed in Boston for the first time at a concert of the Harvard Musical Association, March 1, 1866.

Concerto for Violoncello in A minor, Op. 33.

Camille Saint-Saëns.

(Born at Paris, Oct. 9, 1835; still living at Paris.)

This concerto was composed in 1872, and published in 1873. It was first played at a Conservatory Concert, Jan. 19, 1873, by Tolbecque,* to whom the work is dedicated. The first performance in Boston was by Wulf Fries at a concert of the Harvard Musical Association, Feb. 17, 1876. Mr. Schroeder played it here at a Symphony Concert, Nov. 19, 1898.

The concerto begins Allegro non troppo in A minor, 2-2, with the announcement of a flowing theme by the solo instrument over a tremulous accompaniment. This theme is developed somewhat by the 'cello. The orchestra develops it further against a counter-theme in the 'cello, which takes up the development again. The second theme, of a more melodious character (F major), is also given to the 'cello. There is only a short development. The working-out of the first theme is resumed, first in the 'cello, then in the orchestra. A new theme is introduced by way of episode, allegro molto, F major. The two chief themes are again used in

* Auguste Tolbecque, born at Paris, March 30, 1830, took the first prize for violoncello at the Conservatory in 1849. He taught and played at Marseilles, returned to Paris, where he played in the orchestra of the Conservatory and as a member of the Maurin Quartet. He was much interested in collecting and restoring old instruments. He wrote books about string instruments, criticisms, and his recollections (1896). He also was editor of the *Monde Musical*.

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development. There is a transition to a new movement, Allegretto con moto, B-flat major, 3-4, a minuet. The theme is announced by muted strings, and the solo 'cello enters with another dance theme. These themes are developed, the minuet in the orchestra, the slow waltz in the 'cello. There is a return to the original alla breve time and pace, and the first theme reappears, but one of its figures is the foundation of a new theme, which in turn is developed and leads to a finale on the same theme and a new second theme. The first theme makes another appearance, as does the episode. The concerto ends brilliantly in A major.

The orchestral part is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, kettle-drums, strings.

TWO POEMS FOR ORCHESTRA (MSS.) . . . CHARLES MARTIN LOEFFLER.

(Born at Mühlhausen-i-R (Alsace), Germany, Jan. 30, 1861; now living in Boston.)

These two "Poems" were written by Mr. Loeffler at Dover, Mass., during the summer of 1901. They were performed for the first time by the Boston Symphony Orchestra, April 12, 1902, at Boston.

The first, which may be called an Idyll, is a musical paraphrase of the fifth poem in Paul Verlaine's "La Bonne Chanson." *

Avant que tu ne t'en ailles,
Pâle étoile du matin,
— Mille cailles
Chantent, chantent dans le thym.—

Tourne devers le poète,
Dont les yeux sont pleins d'amour,
— L'alouette
Monte au ciel avec le jour.—

Tourne ton regard que noie
L'aurore dans son azur;
— Quelle joie
Parmi les champs de blé mûr!—

Puis fais luire ma pensée
Là-bas,— bien loin, oh, bien loin!
— La rosée
Gaîment brille sur le foin.—

*The original title of Mr. Loeffler's tone-poem "La Bonne Chanson" was "Avant que tu ne t'en ailles."

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Dans le doux rêve où s'agite
Ma mie endormie encor . . .
— Vite, vite,
Car voici le soleil d'or.—

Before you fade and disappear, pale morning star — a thousand quails call in the thyme —
Turn toward the poet, whose eyes brim with love — the lark mounts skyward with the day —
Turn your face which the dawn drowns in its blue — what joy among ripe wheat-fields! —
Make my thought shine yonder — far off, O so far! — The dew shines brightly on the hay —
In the sweet dream wherein my love still sleeping stirs — Quick, be quick; for, lo, the golden sun.

As this exquisite poem of Verlaine is a theme with interruptions, so Mr. Loeffler's paraphrase may be described as variants of a theme, with corresponding interruptions. The first verse is treated as a prelude, Poco adagio. There are suggestions of the fading star (harp harmonics, descending string progressions, glockenspiel). The chief theme is given to the horn. An Allegro follows; but with "Quelle joie" there is a return to the idyllic mood, and there is a slow movement given to the strings. The idea of the sparkling dew is accentuated by the use of antique cymbals. As the longing of the poet is more impatient, so the chief theme is more and more agitated, and the full orchestra is used in the painting of the daily miracle.

The poem is scored for 3 flutes (one interchangeable with piccolo), 2 oboes, cor anglais, 2 clarinets, bass clarinet, 3 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, kettle-drums, cymbals, antique cymbals, glockenspiel, harp, strings.

***

The second poem, a Presto or Prestissimo, was inspired by Maurice Rollinat's "Villanelle du Diable," dedicated to Théodore de Banville.

L'Enfer brûle, brûle, brûle.
Ricaneur au timbre clair,
Le Diable rôde et circule.

Hell's a-burning, burning, burning,
Chuckling in clear staccato, the Devil,
prowling, runs about.

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Il guette, avance ou recule
En zigzags, comme l'éclair ;
L'Enfer brûle, brûle, brûle.

Dans le bouge et la cellule,
Dans les caves et dans l'air
Le Diable rôde et circule.

Il se fait fleur, libellule,
Femme, chat noir, serpent vert ;
L'Enfer brûle, brûle, brûle.

Puis, la moustache en virgule,
Parfumé de vétyver,
Le Diable rôde et circule.

Partout où l'homme pullule,
Sans cesse, été comme hiver,
L'Enfer brûle, brûle, brûle.

De l'alcove au vestibule
Et sur les chemins de fer
Le Diable rôde et circule.

* C'est le Monsieur noctambule
Qui s'en va, l'œil grand ouvert.
L'Enfer brûle, brûle, brûle.

Là, flottant comme une bulle,
Ici, rampant comme un ver,
Le Diable rôde et circule.

Il est grand seigneur, crapule,
Écolier ou magister.
L'Enfer brûle, brûle, brûle.

En toute âme il inocule
Son chuchotement amer :
Le Diable rôde et circule.

Il promet, traite et stipule
D'un ton doucereux et fier,
L'Enfer brûle, brûle, brûle.

He watches, advances, retreats like zig-zag lightning ; Hell's a-burning, burning, burning.

In dive and cell, underground and in the air, the Devil, prowling, runs about.

Now he is flower, dragon-fly, woman, black-cat, green snake ; Hell's a-burning, burning, burning.

And now, with pointed moustache, scented with vetiver, the Devil, prowling, runs about.

Wherever mankind swarms, without rest, summer and winter, Hell's a-burning, burning, burning.

From alcove to hall, and on the railways, the Devil, prowling, runs about.

He is Mr. Seen-at-Night, who saunters with staring eyes. Hell's a-burning, burning, burning.

There floating as a bubble, here squirming as a worm, the Devil, prowling, runs about.

He's grand seigneur, tough, student, teacher. Hell's a-burning, burning, burning.

He inoculates each soul with his bitter whispering : the Devil, prowling, runs about.

He promises, bargains, stipulates in gentle or proud tones. Hell's a-burning, burning, burning.

* This line recalls the beginning of James Albery's epitaph written by the unfortunate playwright shortly before his death : —

He walked beneath the moon ;
He slept beneath the sun. — Ed.

It's a Fownes'

That's all you need to know about a glove

Et se moquant sans scrupule De l'infortune qu'il perd, Le Diable rôde et circule.	Mocking pitilessly the unfortunate whom he destroys, the Devil, prowling, runs about
Il rend le bien ridicule Et le vieillard inexpert. L'Enfer brûle, brûle, brûle.	He makes goodness ridiculous and the old man futile. Hell's a-burning, burning, burning.
Chez le prêtre et l'incrédule Dont il veut l'âme et la chair, Le Diable rôde et circule.	At the home of priest or sceptic, whose soul and body he wishes, the Devil, prowling, runs about.
Gare à celui qu'il adule Et qu'il appelle "mon cher." L'Enfer brûle, brûle, brûle.	Beware of him to whom he toadies, and whom he calls "My dear sir." Hell's a-burning, burning, burning.
Ami de la tarentule, De l'ombre et du chiffre impair, Le Diable rôde et circule.	Friend of the tarantula, darkness, the odd number, the Devil, prowling, runs about.
—Minuit sonne à ma pendule: Si j'allais voir Lucifer? . . . L'Enfer brûle, brûle, brûle; Le Diable rôde et circule.	— My clock strikes midnight. If I should go to see Lucifer? — Hell's a-burning, burning, burning; the Devil, prowling, runs about.

*
* *

A "villanelle" is an old form of pastoral poetry in which a refrain or burden follows a couplet. It is also a rustic dance accompanied with singing. The term was used sometimes to describe pastoral compositions without words, and there were variations on the original subject, so that the "villanella" was not unlike the "passacaglia." Randle Cotgrave, in his French and English Dictionary (London, 1673), defines "villanelle" as "a country daunce, round, a song."

Rollinat has introduced two refrains, which are alternated, and at last united. Mr. Loeffler has characterized each of these burdens by a theme which is easily remarked even in all the transformations in this fantastical piece. He illustrates, not literally, but suggestively, the various couplets. Thus, with the verse that begins "Il est grand seigneur, crapule," the word "crapule," "tough," recalls to him that terrible song, "A la Villette." * And with the word "magister" enters the thought of the pedagogue in music, so there is contrapuntal employment of the famous Revolutionary airs, "Ah! Ça ira" † and "La Carmagnole."‡

* "A la Villette" is a song by Aristide Bruant (born in 1851), which was first sung by him at the old Chat Noir, Paris, and afterward at his own Mirliton, on the Boulevard Rochechouart.

"Il avait pas encor' vingt ans,
I' connaissait pas ses parents,
On l'app'lait Toto Laripette,
A la Villette."

The poor girl that supported this blackguard Adonis of the slums describes his charms, adores him even for his cruelty toward her, describes their happiness before the descent of the police, and tells the story of his ending in these simple words:—

"La dernièr' fois que je l'ai vu,
Il avait l' torse à moitié nu,
Et le cou pris dans la lunette,
A la Roquette."

The song was sung in Boston by Yvette Guilbert at Music Hall, Jan. 17, 1896. "A la Villette" and "A Montparnasse" are both sung to the air "A Batignolles," which is also the work of the ingenious Bruant.—Ed.

† "Ça ira" was heard in the streets of Paris in 1789, but it first became universally popular in the course of the following year. Michelet characterized it as "a levelling song," and likened it to "the *proses* sung by the pilgrims that built in revolutionary spirit during the Middle Ages the cathedrals of Chartres and Strasbourg." The tune was a gay *contre danse*, composed by Bécourt, a violinist at the Beaujolais Theatre, which Marie Antoinette was fond of playing on the clavecin. [Some say that Bécourt was a drummer at the Opéra, but see Fétis's "Biographie Universelle des Musiciens," vol. i., article "Bécourt," Paris, 1866.] The story is that Lafayette asked a wandering singer, Ladre, to set words to it. The song was shouted under the windows of Versailles that dreadful night of Oct. 5 or 6, 1789, and then it was heard till the end of the Reign of Terror. The air also served as a quick-step for the army of the French Republic. The title "Ça ira" was

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The fury of the music dies with the line "Et le vieillard inexpert," and, when there is mention of the priest and the sceptic, the organ enters, and ecclesiastical intonation is heard in warning (violas). The tarantula naturally suggests the tarantella, and "A la Villette" in the wood-wind illustrates "De l'ombre et du chiffre impair." 'Tis midnight: four horns sustain, and harp and violas strike the hour. "If I should go to see Lucifer?" The oboe plays "A la Villette."

The second poem is scored for 3 flutes (one interchangeable with piccolo), 2 oboes, cor anglais, 2 clarinets, bass clarinet, 2 bassoons, 4 horns, 2 trumpets, 2 cornets-à-pistons, 3 trombones, tuba, kettle-drums, cymbals, bell, organ, harp, strings.

***

Paul Verlaine (1844–96), who disputes with Victor Hugo the honor of being the most illustrious French poet of the nineteenth century, often referred with touching tenderness to his "Bonne Chanson." Thus, in his lecture delivered at London, Oxford University, and Manchester in 1893, he said, after a reference to "Fêtes Galantes": "A quite other music is heard in 'La Bonne Chanson,' really a wedding-present, literally speaking, for the tiny volume appeared on the occasion of a marriage which was going to take place, and which took place in 1870. The author values it as perhaps the most *natural* of his works. Indeed, it was Art, violent or delicate, which had affected to reign, almost exclusively, in his former works, and it was only from then that it was possible to trace in him true and simple views concerning nature, physical and moral. . . . Life had its way, and distress soon came, not without his own fault, to the household of the poet, who suddenly threw up everything, and went wandering in search of unsatisfying distractions." (Translation by Arthur Symons, The Savoy, London, April, 1896.)

suggested by Benjamin Franklin, who, during his stay in Paris, continually used the phrase ("It will succeed") in connection with the prospects of the American Revolution. [See Weckerlin's "La Chanson Populaire," pp. 165, 166 (Paris, 1880); Tiersot's "Histoire de la Chanson Populaire en France," pp. 338, 280, 281 (Paris, 1889); Castil-Blaze's "Molière Musicien," vol. ii., pp. 449–451 (Paris, 1852); Elson's "National Music of America" (Boston, 1900).] Nisard, in "Des Chansons Populaires" (Paris, 1867), speaks of the "Ça ira," or "Le Carillon National," and "La Carmagnole" as two songs, which, "worthy of the glorious days of Athens and Rome, were sung round liberty-trees, the guillotine, and carts filled with aristocrats who were carried 'to be shortened.' The tunes, the refrains, were found to be so perfect that all manner of songs were adapted to them. It seemed that they were the highest forms of patriotism in the most finished, poetic form."

‡ The French began to sing the "Carmagnole" in 1792. Weckerlin insists that the tune was a hunting-air of the eighteenth century. Grétry declares that it was brought from Marseilles. Tiersot says it bears the typical marks of folk-origin, and was originally a simple dance song. The Carmagnole was first danced in Paris about the liberty-trees, and there was then no bloody suggestion. Some say that the word "Carmagnole" was derived from a small town in Piedmont taken by the French; but the dance known by this name was dear to the Parisian populace in 1792, and Carmagnola was taken by the French in 1796. "This revolutionary ballad of thirteen verses was composed after Aug. 10, 1792, and is a recital of the events of that day on which the *fédérés* of Marseilles played such an important part. These *fédérés* wore a vest known as the '*Carmagnole*' from which costume the name of the dance doubtless comes. In the ballad Marie Antoinette is called 'Madame Veto.' The verses were gradually added by the populace, according to the political events. The dance has been truly described by Dickens in his 'Tale of Two Cities,' where he calls it 'fallen spout.' The *Carmagnole* was an immense *ronde* which people sang while they danced; at first they turned slowly, stamping their feet, then after the refrain they went faster and faster. . . . The *Carmagnole* meant a signal for wholesale murder and incredible atrocities."—"Dancing" (Badminton Library), pp. 285, 286 (London, 1895). The first verse includes these lines,—

"Mais son coup a manqué,
Grâce à nos canonniers."

These lines may well determine the date of this famous version; for the artillery-men referred to were the gunners from Marseilles, whose action on Aug. 10, 1792, settled the fate of the monarchy. They had marched from the South with the *Carmagnole* on their bodies. And this jacket was something like a waist-coat with short skirts. It was made of a black woollen stuff and adorned with many rows of metallic buttons. There was also a "*Carmagnole complète*," — black woollen trousers, a tricolored under waistcoat, and the red cap of liberty. A patriotic swell wore a *Carmagnole complète* of silk, and the more emancipated of the women wore at least the jacket. The word "*Carmagnole*" is found in English and Scottish literature as a nickname for a soldier in the French Revolutionary Army, and the term was applied by Burns to the Devil as the author of ruin: "that curst carmagnole auld Satan." Furthermore, the term has been used to designate "the bombastic style adopted in repeating the successes of the French Revolutionary Army." The *Carmagnole* was danced and sung in the national convention, and even in Notre Dame. A few years ago a French legislator, Jaurès, got up on a pot-house table and sang the tune with wild fervor. "La Carmagnole," *opéra comique populaire*, music by Paul Fauchey, was produced at the Folies-Dramatiques, Paris, Dec. 2, 1897.— Ed.

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And in his "Confessions" the poet wrote: "This 'Bonne Chanson,' so sincere, so amiably, sweetly, purely thought, so simply written."

Verlaine has described his sweetheart, Mathilde Mauté, the half-sister of Charles de Sivry, a conductor and composer, who died in 1900: —

"Small, slight, but with a promise and a fear of embonpoint; a pretty, delicate face; simple in her dress and yet with a touch, only a little touch of coquetry. A gentle face, rather pale, plump but long, a nose *à la Roxelane* — I mean by this of average size with the end prettily tipped. The mouth smiled, rose-hued rather than red — and yet I like red in everything except, naturally, in a woman's complexion and the political opinions of men — ignorant men. I see her always, a picture of gray and green, a soft green and a sombre gray on account of her vague hair, which was now dark, now of clear chestnut; nor could one tell the color or divine the instinct of her eyes. Perhaps she was kindly, but she was probably vindictive and capable of incurable grudges. She spoke little, and how adorable her silence which allowed one to sympathize with her quick breathing, a symptom of her frail, dear health, but pleasure enlarged this breathing; and there was an almost imperceptible palpitation of bluish veins beneath the eyes and violet veins near the temples. Her teeth, disclosed by a smile of innocence, were of alabaster or rather of opal, with a strangely exquisite transparence azured. And sometimes she would talk most freely with the suspicion of a lisp. Her hands were little, as was her forehead which the lips could kiss quickly to pass elsewhere. A woman like the sea, stormy, and also gentle and cradling."

She came to the little room in the Rue Nicolet to see her brother, and, as she was about to leave, de Sivry said: "Stop a minute. This is a poet, Verlaine, you know him well." "Oh! I am very fond of poets. My brother has often spoken to me about you, and has read some of your verses, which are, perhaps, too hard for me, but they please me nevertheless."

In love with Mathilde, Verlaine wrote at Paris and at Arras "La Bonne Chanson." The volume was published in 1870. The war had broken out, and Victor Hugo compared the volume to "a flower in a shell." Verlaine has told the story of the betrothal, marriage, divorce, in his charmingly naïve "Confessions" (chapters iv.–xvi.). It is a singular tale of affection, in which he alternately blames and justifies himself. Let us state merely the facts as told by several, among them Charles Donos, in "Verlaine Intime."

The contract was signed before the declaration of war. The decree of August, 1870, which called to arms the unmarried of 1844, 1845, hastened the ceremony. Louise Michel, who had taught Mathilde, was at the church service. Verlaine did not take advantage of his marriage: he enlisted in the National Guard, and soon began to indulge in his besetting sin, — drunkenness. There were bitter words and reconciliations. Once, when he suffered military imprisonment, Mathilde rushed to see him with a meat pie made by her. On his return she asked him how he liked it. "Delicious!" "Yes," she answered. "I have always heard that a rat was really most excellent eating." In those days horse flesh was a luxury. But again there were cruel quarrels. Verlaine himself wrote: "The Commune, when it was supremely horrible, drew me for too short a time from this infernal existence." For Verlaine, through friendship, joined the Communists. He was made director of the Press Bureau, and, to his honor, he prevented a scheme for the destruction of Notre-Dame. In the fall of 1871 husband and wife were again in Paris after a summer spent in the country. Mathilde was furiously jealous, especially of Arthur Rimbaud, the extraordinary poet, then sixteen years old, "with the perfectly oval face of an angel in exile." We need not read too closely this chapter. Verlaine himself declares that his wife was brutally unjust, and they that wish to study the problem may consult with profit Paterne Berri-

chon's "La Vie de Jean Arthur Rimbaud" (Paris, 1898). The two poets were in Brussels in July, 1873. Verlaine, drunk with absinthe, was disputing with Rimbaud in the street, and in the course of his argument he shot him in the arm. Verlaine was sentenced to prison for two years at Mons. He has described his life there in "Mes Prisons." He had so much spare time that he read in English the plays and poems of Shakespeare, and one day the superintendent of the jail brought him the news that the Tribunal of the Seine had granted a separation between him and his wife. Verlaine immediately sent for the chaplain, and turned toward repentance. Thereafter his life was one strange, incredible antithesis. His verses were the passionate outpourings of a devout soul, mystical in adoration, heart-rending in mourning over sins; and again they were earthly, sensual, occasionally pornographic. He was again in prison. He went from hospital to hospital. By Mathilde he had a son, Georges, to whom he addressed the final poem in "Amour." The poet mourns the fact that he is not allowed to see this son, who is far away; and he then sends him, as from his death-bed, these words: "Fear God, hate no one, bear well your name." And yet Verlaine complained bitterly that he had not been able to bring up his Georges as a waiter in a café, where he would have acquired a knowledge of the world and grown rich.

***

Maurice Rollinat was born at Châteauroux in 1846. He has written three or four volumes, but his famous book is "Les Névroses" (Paris, 1883), which bears this motto from the Book of Job: "I have said to corruption, Thou art my father: to the worm, Thou art my mother and my sister." He is happiest at midnight in the dark graveyard. Verlaine described him as the first in France to popularize Satanism. He saw him once, and this poet of darkness, corruption, and Satanism "had the air of a good fellow; not a bit like a vampire."

There are several references to Rollinat in the "Journal des Goncourts."

"Hitherto I have enjoyed Rollinat only in moderation. I found him either too *macabre* or two goody-goody. To-day I have been impressed by music that he wrote for some poems of Baudelaire, which is truly of a superior intelligence. I do not know how musicians rank him, but I do know that it is music of a poet, and music that appeals to men of letters. . . . He is a strange fellow, with his appearance of a sickly, little peasant, his delicate and worried face, and the constant nervous shaking of his black hair."

Edmond de Goncourt described him in 1886: "Hair in ringlets, something like the snaky hair of a Gorgon's head, eyes deeply and mysteriously set, the shadowy eyes of a Sibyl by Michael Angelo; beautiful Grecian lines in a face of nervous, tortured flesh that looks as though it had been chewed; and beneath this flesh is a brain that you know is haunted by outlandish, perverse, macabre, ingenuous thoughts; mixture of peasant, comedian, child; a complicated being, who exhales an indisputable charm, if it were only the charm of this literary music invented by him. He lives here in a strange house that gives the impression of a locality chosen by Poe for an assassination, and at the back of the house is a room where there are verses written on death-notices, a bizarre mistress, a dog that has become mad because he was beaten when he behaved himself and fed with sugar when he had done something wrong — and the poet, who smokes a death's-head pipe."

"1889, Oct. 10. Rollinat, now in Paris, dined at Daudet's. His face

is young, rosy, no longer *macabre*. He spoke with lyric enthusiasm of hunting and fishing — of fishing in winter through the ice — of an active life out of doors, which has replaced the artificial, unnatural, shut-up and sleepless life of his youth, which he believes would have killed him. Now he no longer writes at a table, and if one is brought to him, he breaks it in pieces. He must have wild roads, by the side of the Creuse where he speaks aloud his verses. He expatiated on his delight in solitude, in a house far removed from any one, where at night, with three dogs sleeping each in a room, he feels an agreeable shiver of fright as a growl, thrice repeated, announces some one passing along the road." And there was talk of popularizing Rollinat's music in parlors, for it had brought him in only 174 francs.

Six poems by Baudelaire with music by Rollinat were published at Paris in 1882. In 1894 Rollinat told de Goncourt that he had made a contract with Engel to furnish him yearly half a dozen. He spoke of smearing fish *à la broche* with butter, and avowed that "good eating had its importance." The snow imprisoned him once in his country place for forty days, and his sole distraction was voluptuous cookery. He also said that he made the "*carcasse*" of his music before he touched the piano.

Verlaine wrote: "The friends of M. Maurice Rollinat attribute to him a genuine talent as a declaimer at the piano which has not injured the marketing of his verses." And Rollinat's music has been sung in Paris, as by Delna and Georgette Leblanc in 1899. He has even given recitals, but he was not taken seriously by the critics. In 1890 his music was characterized as pretentious and empty, and in 1899 Mr. Gauthier-Villars spoke of Baudelaire's *Recueillement idéal*, "immortal poems soiled by the irresponsible Rollinat with shameful music." Poems by Rollinat have been set to music by César Geloso, Georges Huë, Thome, and others. However poor or "ridiculous" the music of this poet may be, there is no difference of opinion concerning the originality, strength, and beauty displayed in some of his fantastic verses. In poetry he is a supreme virtuoso.

Symphony in E minor, No. 5, "From the New World," Op. 95.

Anton Dvořák.

(Born at Nelahozeves (Mühlhausen), near Kralup, Bohemia, Sept. 8, 1841; now living at Prague.)

This symphony was performed for the first time, in manuscript, by the Philharmonic Society of New York on Friday afternoon, Dec. 15, 1893. The first performance in Boston was on December 30 of the same year.

The work aroused a controversy in which there was shedding of much ink. The controversy long ago died out, and is probably forgotten even by those who read the polemical articles at the time and expressed their own opinions. The symphony remains. It is now without associations that might prejudice. It is now enjoyed or appreciated, or possibly passed by, as music, and not as an exhibit in a case on trial.

Yet it may be a good thing to recall the circumstances of its origin; and as Mr. Henry E. Krehbiel was deeply interested in the conception and birth of the symphony, it is better to quote his words.*

"Last spring the eminent Bohemian composer published his belief that

* From a little pamphlet, "Antonin Dvořák's Quartet in F major, Op. 96" (New York, 1894).

there was in the songs of the negroes of America 'a sure foundation for a new National School of Music,' and that an intelligent cultivation of them on the part of American composers might result in the creation of an American School of Composition. His utterances created a deal of comment at the time, the bulk of which was distinguished by flippancy and a misconception of the composer's meaning and purposes. Much of the American criticism, in particular, was based on the notion that by American music Dr. Dvořák meant the songs of Stephen C. Foster and other contributors to old-time negro minstrelsy, and that the school of which he dreamed was to devote itself to the writing of variations on 'The Old Folks at Home' and tunes of its class. Such a blunder, pardonable enough in the popular mind, was yet scarcely venial on the part of composers and newspaper reviewers who had had opportunities to study the methods of Dr. Dvořák in his published compositions. Neither is it creditable to them, though perhaps not quite so blameworthy, that they have so long remained indifferent to the treasures of folk-song which America contains. The origin of that folk-song has little to do with the argument, if it shall turn out that in it there are elements which appeal to the musical predilections of the American people, and are capable of utilization in compositions in the higher form. As a matter of fact, that which is most characteristic, most beautiful, and most vital in our folk-song has come from the negro slaves of the South, partly because those slaves lived in the period of emotional, intellectual, and social development which produces folk-song, partly because they lived a life that prompted utterance in song, and partly because as a race the negroes are musical by nature. Being musical and living a life that had in it romantic elements of pleasure as well as suffering, they gave expression to those elements in songs, which reflect their original nature as modified by their American environment. Dr. Dvořák, to whom music is a language, was able quickly to discern the

characteristics of the new idiom and to recognize its availability and value. He recognized, too, what his critics forgot, that that music is entitled to be called characteristic of a people which gives the greatest pleasure to the largest fraction of a people. It was therefore a matter of indifference to him whether the melodies which make the successful appeal were cause or effect; in either case they were worthy of his attention.

"He has not said these things in words, but he has proclaimed them in a manner more eloquent and emphatic: he has composed a symphony, a quartet, and a quintet for the purpose of exemplifying his theories. The symphony he wrote in New York, the chamber music in Spillville, Ia., a village which contains a large Bohemian population."

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It was said by some in answer to these statements that, while the negro is undoubtedly fond of music, he is not inherently musical; that this has been observed by all careful observers of the negro in Africa, from Bosman to Sir Richard F. Burton, who wrote in his chapter, "Of the Negro's Place in Nature":* "The negro has never invented an alphabet, a musical scale, or any other element of knowledge. Music and dancing, his passions, are, as arts, still in embryo"; that the American negro, peculiarly mimetic, founded his "folk-songs" on sentimental ballads sung by the women of the plantation, or on camp-meeting tunes; that he brought no primitive melodies with him from Africa, and that the "originality" of his "folk-songs" was misunderstanding or perversion of the tunes he imitated; that, even if the negro brought tunes from Africa, they could hardly, even after long usage, be called "American folk-songs," any more than the tunes of the aboriginal Indians or Creole ditties can be called justly "American folk-songs"; that it would be absurd to characterize a school of music based on such a foundation as an "American school"; that, if "that music is entitled to be called characteristic of a people which gives the greatest pleasure to the largest fraction of a people," then German folk-songs are characteristic of the city of New York, and Irish folk-songs are characteristic of the city of Boston.

***

The subject, duly labelled and dated, now rests on the shelf, and for some time it has not been taken down and dusted. Yet the discussion was no doubt healthful and profitable, for without fierce discussion art is stagnant. Mr. MacDowell's "Indian" suite was sketched before Dvořák's symphony was announced; but the controversy led to still more careful investigation, especially into the character of the North American Indians' music. Mr. Krehbiel has studied carefully this music and discussed it in articles of permanent value. Mr. Fillmore, who began like study in 1888, Miss Alice C. Fletcher, Mr. Frederick R. Burton, and others have made valuable contributions to this branch of musical inquiry.

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The symphony is scored for 2 flutes (one of which is interchangeable with piccolo), 2 oboes (one of which is interchangeable with cor anglais),

* Chapter xii. of "A Mission to Gelele, King of Dahome."

2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, bass tuba, kettle-drums, cymbals, and strings.

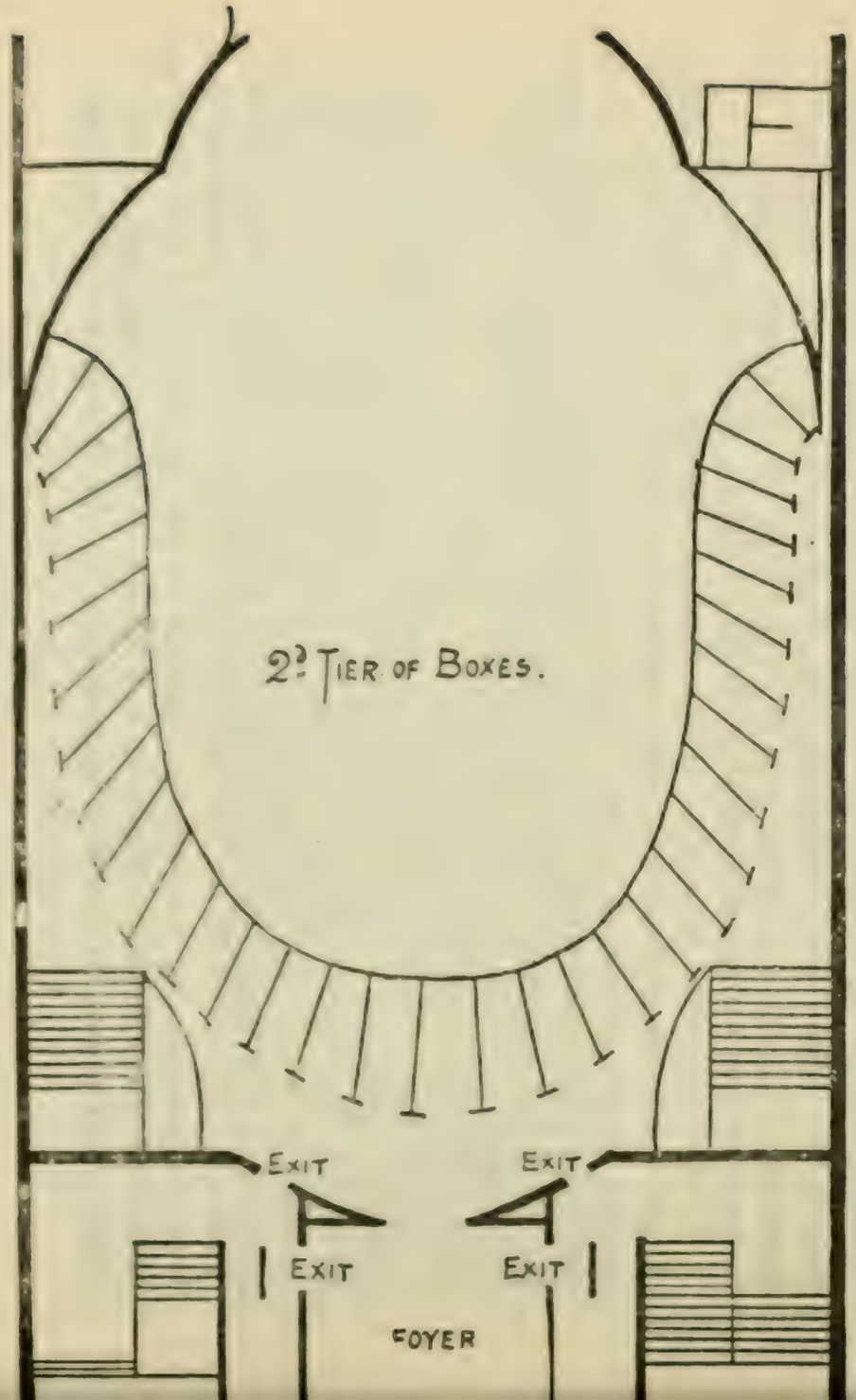
The first movement opens with a short introdution, Adagio, E minor, 4-8, which, as all admit, is not characterized by "folk-song." The strings, pianissimo, are promptly answered by the wood-wind. There is a sudden fortissimo, in which a figure in all the strings is answered by kettle-drums. There is development, in which the orchestra grows stronger and stronger.

The first portion of the chief theme of the main body of the first movement, Allegro molto, E minor, 2-4, is given out by two horns in unison; the second, by the wood-wind. This theme is developed at length, and modifications suggest occasionally a new and contrasting subject. Folk-lorists have called attention to the species of syncopation known as the "Scotch snap," that distinguishes this chief theme, and also pointed out the five-note, or pentatonic, scale from which the theme is derived. In a subsidiary theme announced by flutes and oboes there is a use of the flat seventh, a use that is common to Oriental races as well as the negro of the camp-meeting. The second theme, G major, is given out by the flute, and was, no doubt, derived from the familiar melody, "Swing Low, Sweet Chariot." The violins take up this theme. There is some development, but less than that of the first; and there is the traditional repeat. In the free fantasia the thematic material of the first part is worked out; and then there is a return of the first theme in the tonic at the beginning of the third part, which is in general a regular reproduction of the first, with changes of tonalities. The brilliant coda is built chiefly on the first theme.

In the second movement, Largo, D-flat major, 4-4, Dvořák is said to attempt the suggestion of the mood in the story of Hiawatha's wooing, as told by Longfellow. The chief and romantic theme is sung by the cor anglais over a soft accompaniment of strings. The development is extended. After the theme is sung by two muted horns, there is a change to C-sharp minor, un poco più mosso, and a short transitional passage on a contrasting theme leads to the second theme in the wood-wind over a bass in counterpoint and pizzicato. There are several melodies in this movement; but, while the sentiments are diverse, there is no abruptness in contrast. There is a return to the first theme in the cor anglais. The movement ends pianissimo with a chord in the double-basses alone.

Third movement, Scherzo: Molto vivace, E minor, 3-4. It opens with a theme, for flutes and oboes, which appears as a rule in imitation. The second theme, in E major, poco sostenuto, also for flutes and oboes, is of more song-like character. The trio, C major, opens with a lively theme for wind instruments. This is followed by a second theme for strings. A reminiscence of the opening theme of the first movement is heard just before the trio, and also in the coda.

The Finale, Allegro con fuoco, E minor, 4-4, opens with a few introductory measures. The first theme is given out fortissimo by horns and trumpets against staccato chords in the rest of the orchestra. The development is first in the strings, then in the full orchestra. After the development of subsidiary matter the clarinet sings the second theme. In the development that follows are recollections of the opening theme of the first movement, the cor anglais melody of the second, and the opening phrase of the scherzo. There is a tumultuous coda, based on the union of the chief theme of the first movement with the first theme of the finale.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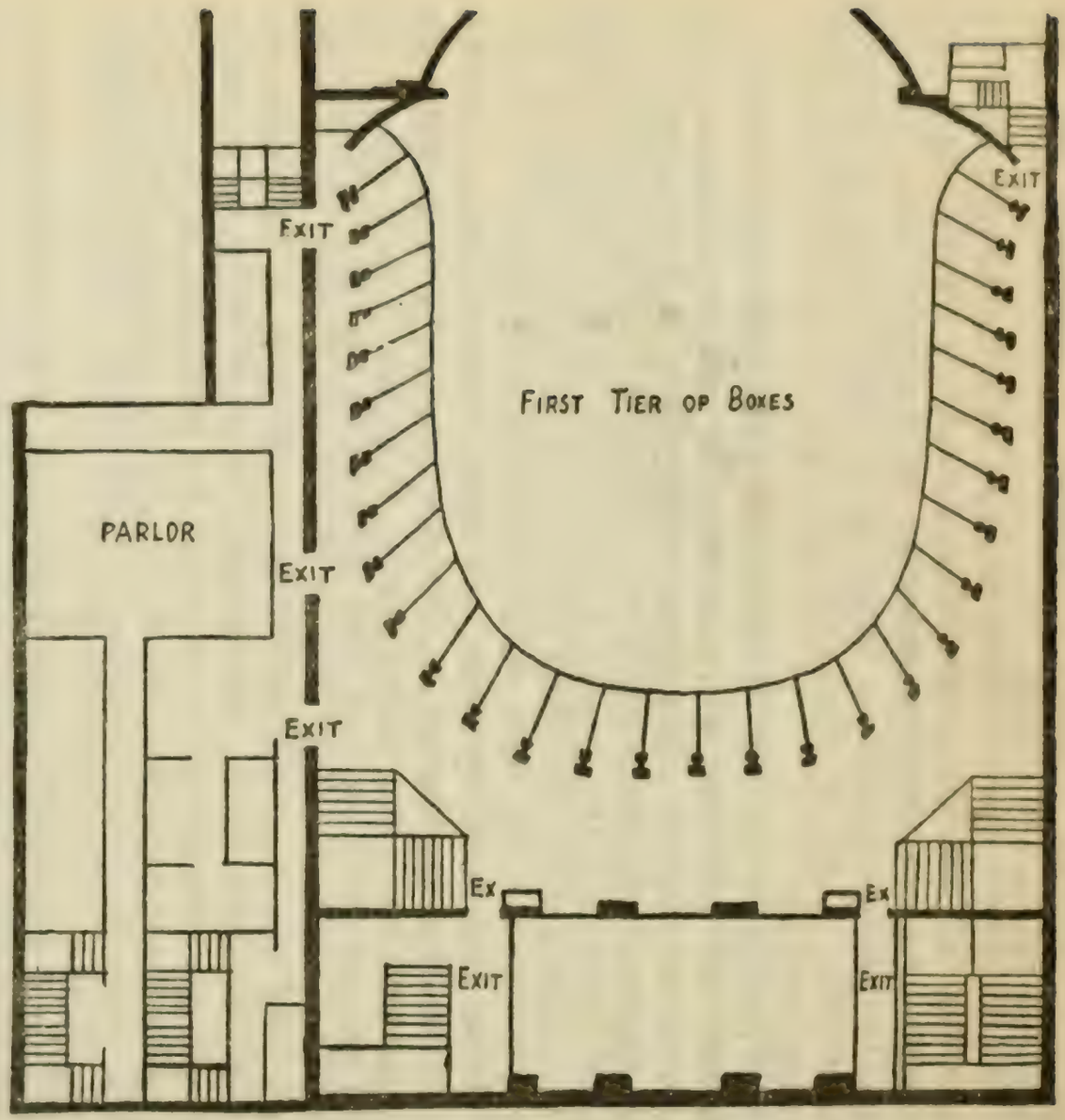
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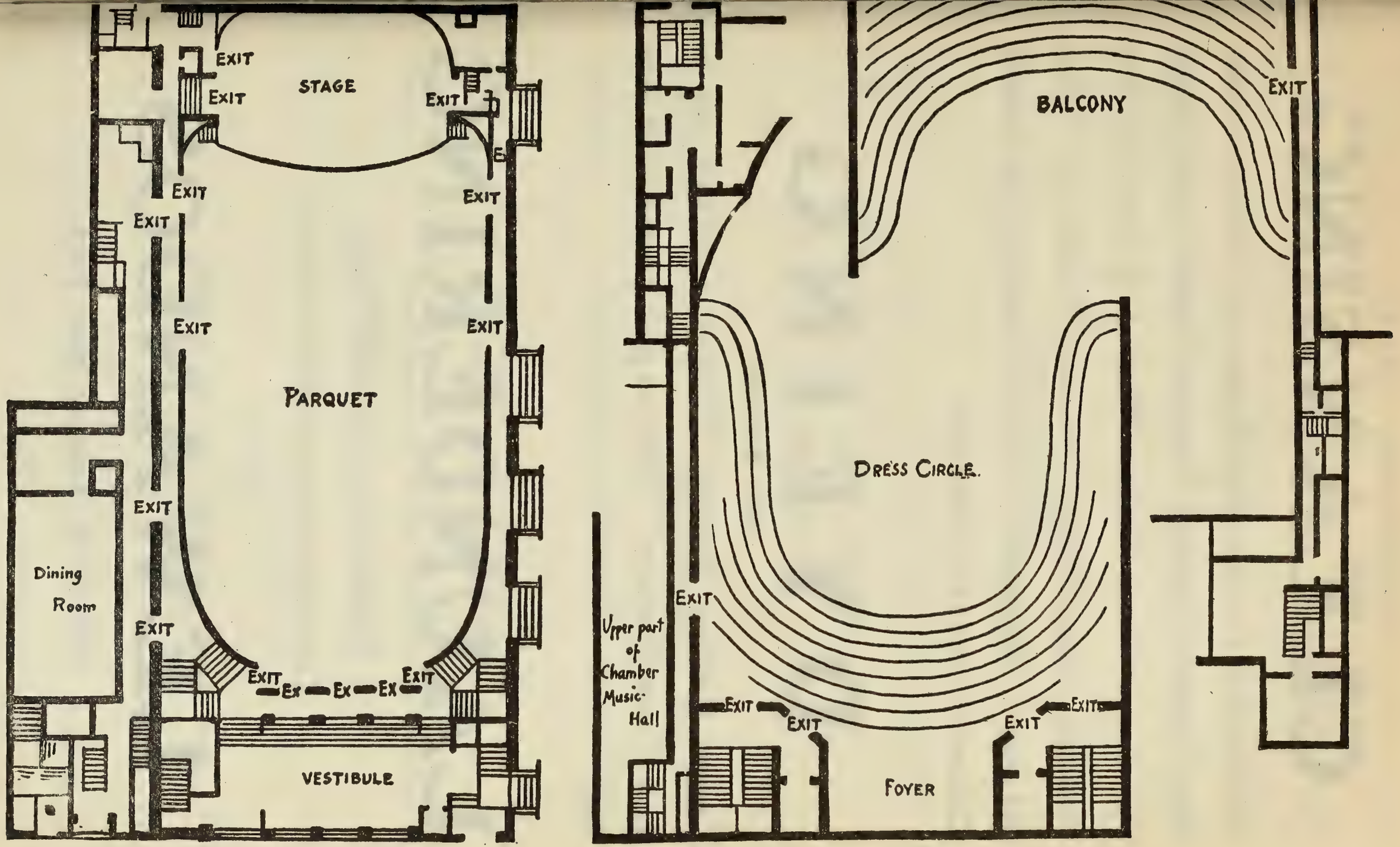
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PROGRAMME.

Brahms . . . . Symphony No. 1, in C minor, Op. 68

I. Un poco sostenuto. Allegro.
II. Andante sostenuto.
III. Un poco allegretto e grazioso.
IV. Adagio. Allegro non troppo, ma con brio.

Gounod . . . . "Stances de Sapho," from "Sapho"

Goldmark . Chorus of Spirits and Spirits' Dance, from "Merlin"

Elgar . . "Sea Pictures," Two Songs from a Cycle of Five for Contralto and Orchestra, Op. 37

Wagner . Introduction and "Love Death," from "Tristan and Isolde"

(Orchestral.)

SOLOIST:

Madame KIRKBY LUNN.

There will be an intermission of ten minutes after the symphony.

Symphony in C minor, No. 1, Op. 68 . . . . Johannes Brahms.

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Brahms was not in a hurry to write a symphony. He heeded not the wishes or demands of his friends, he was not disturbed by their impatience. As far back as 1854 Schumann wrote to Joachim: "But where is Johannes? Is he flying high or only under the flowers? Is he not yet ready to let drums and trumpets sound? He should always keep in mind the beginning of the Beethoven symphonies: he should try to make something like them. The beginning is the main thing; if only one makes a beginning, then the end comes of itself."

The Symphony in C minor was first played in public at Carlsruhe, Nov. 4, 1876. Kirchner wrote Marie Lipsius that Brahms had carried this symphony about with him "many years" before the performance; and Kirchner said that in 1863 or 1864 he had talked about the work with Clara Schumann, who had then showed him portions of it, whereas "scarcely any one knew about the second symphony before it was completed, which I have reason to believe was after the first was ended; the second then was chiefly composed in 1877."

The symphony provoked heated discussion. Many pronounced it labored, crabbed, cryptic, dull, unintelligible, and Hanslick's article of 1876 was for the most part an inquiry into the causes of the popular dislike. He was faithful to his master, as he was unto the end. And in the fall of 1877 von Bülow wrote from Sydenham a letter to a German music journal in which he characterized the Symphony in C minor in a way that is still curiously misunderstood.

"One touch of nature makes the whole world kin." This quotation from "Troilus and Cressida" is regarded by thousands as one of Shakespeare's most sympathetic and beneficent utterances. But what is the speech that Shakespeare put into the mouth of the wily, much-enduring Ulysses? After assuring Achilles that his deeds are forgotten; that Time, like a fashionable host, "slightly shakes his parting guest by the hand," and grasps the comer in his arms; that love, friendship, charity, are subjects all to "envious and calumniating time," Ulysses says: —

> "One touch of nature makes the whole world kin,—
> That all, with one consent, praise new-born gauds,
> Though they are made and moulded of things past,
> And give to dust, that is a little gilt,
> More laud than gilt o'erdusted."

This much admired and thoroughly misunderstood quotation is in the complete form of statement and in the intention of the dramatist a bitter gibe at one of the most common infirmities of poor humanity.

Ask a music-lover, at random, what von Bülow said about Brahms's Symphony in C minor, and he will answer: "He called it the tenth symphony." If you inquire into the precise meaning of this characterization, he will answer: "It is the symphony that comes worthily after Beethoven's ninth"; or, "It is worthy of Beethoven's ripest years"; or in his admira-

tion he will go so far as to say: "Only Brahms or Beethoven could have written it."

Now what did von Bülow write? "First after my acquaintance with the tenth symphony, alias Symphony No. 1, by Johannes Brahms, that is since six weeks ago, have I become so intractable and so hard against Bruch-pieces and the like. I call Brahms's first symphony the tenth, not as though it should be put after the ninth; I should put it between the second and the 'Eroica,' just as I think by the first symphony should be understood, not the first of Beethoven, but the one composed by Mozart, which is known as the 'Jupiter.'"

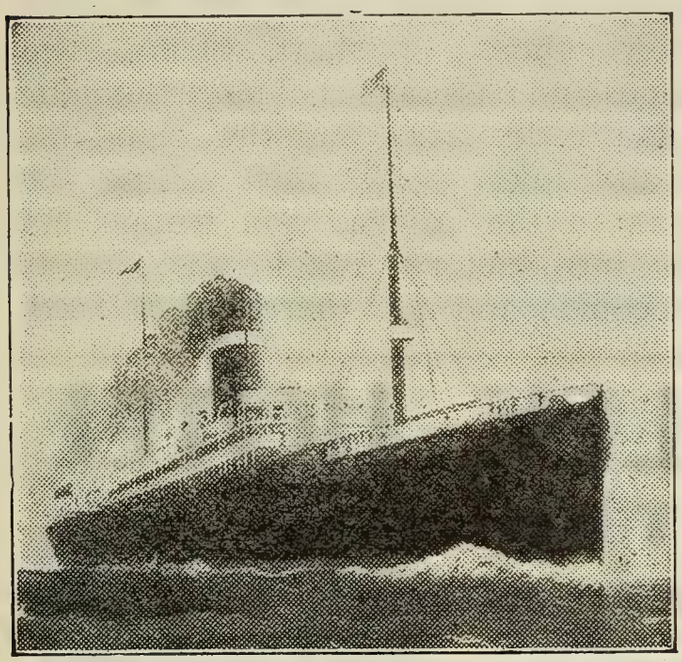
***

The first performance in Boston was by the Harvard Musical Association, Jan. 3, 1878.

***

The symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, double-bassoon, 4 horns, 2 trumpets, 3 trombones, kettle-drums, strings, The trombones appear only in the finale.

The first movement opens with a short introduction, un poco sostenuto, C minor, 6-8, which leads without a pause into the first movement proper, allegro, C minor. The first four measures are a prelude to the chief theme, which begins in the violins, while the introductory phrase is used as a counter-melody. The development is vigorous, and it leads into the second theme, a somewhat vague melody of melancholy character, announced by wood-wind and horns against the first theme, contrapuntally treated by strings. In the development wind instruments in dialogue bring back a fragment of this first theme, and in the closing phrase an agitated figure in



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rhythmical imitation of a passage in the introduction enters. The free fantasia is most elaborate. A short coda, built chiefly from the material of the first theme, poco sostenuto, brings the end.

The second movement, Andante sostenuto, E major, 3-4, is a profoundly serious development in rather free form of a most serious theme.

The place of the traditional scherzo is supplied by a movement, un poco allegretto e grazioso, A-flat major, 2-4, in which three themes of contrasted rhythms are worked out. The first, of a quasi-pastoral nature, is given to the clarinet and other wood-wind instruments over a pizzicato bass in the 'cellos. In the second part of the movement is a new theme in 6-8. The return to the first movement is like unto a coda, in which there is varied recapitulation of all the themes.

The finale begins with an Adagio, C minor, 4-4, in which there are hints of the themes of the allegro which follows. And here Mr. Apthorp should be quoted: —

"With the thirtieth measure the tempo changes to più andante, and we come upon one of the most poetic episodes in all Brahms. Amid hushed tremulous harmonies in the strings, the horn and afterward the flute pour forth an utterly original melody, the character of which ranges from passionate pleading to a sort of wild exultation, according to the instrument that plays it; the coloring is enriched by the solemn tones of the trombones, which appear for the first time in this movement. It is ticklish work trying to dive down into a composer's brain, and surmise what special outside source his inspiration may have had; but one cannot help feeling that this whole wonderful episode may have been suggested to Brahms by the tones of the Alpine-horn, as it awakens the echoes from mountain after mountain on some of the high passes in the Bernese Oberland. This is certainly what the episode *recalls* to any one who has ever heard those poetic tones and their echoes. A short, solemn, even ecclesiastical interruption by the trombones and bassoons is of more thematic importance. As the horn-tones gradually die away, and the cloud-like harmonies in the strings sink lower and lower — like mist veiling the landscape — an impressive pause ushers in the Allegro non troppo, ma con brio (in C major, 4-4 time). The introductory Adagio has already given us mysterious hints at what is to come; and now there bursts forth

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in the strings the most joyous, exuberant Volkslied melody, a very Hymn to Joy, which in some of its phrases, as it were unconsciously and by sheer affinity of nature, flows into strains from the similar melody in the Finale of Beethoven's ninth symphony. One cannot call it plagiarism: it is two men saying the same thing."

This melody is repeated by horns and wood-wind with a pizzicato string accompaniment, and is finally taken up by the whole orchestra, fortissimo (without trombones). The second theme is announced softly by the strings. In the rondo finale the themes hinted at in the introduction are brought in and developed with some new ones. The coda is based chiefly on the first theme.

Dr. Heinrich Reimann finds Max Klinger's picture of Prometheus Unbound "the true parallel" to this symphony.

"STANCES DE SAPHO," FROM "SAPHO" . . . . CHARLES GOUNOD.

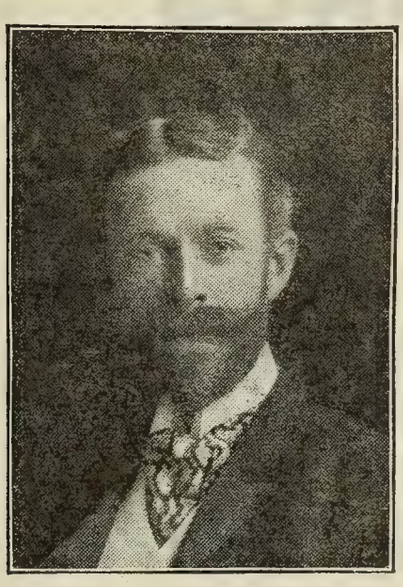
(Born at Paris, June 17, 1818; died there Oct. 18, 1893.)

"Sapho," an opera in three acts, text by Émile Augier, music by Gounod, was performed for the first time at the Opéra, Paris, April 16, 1851. Pauline Viardot created the part of the heroine, and Miss Poinsot, Gueymard, Marié, Brémond, respectively, the parts of Glycère, Phaon, Alcée, Pythéas.

The drama is on the island of Lesbos, at Mytilene, where Pittacus is tyrant. There is a conspiracy against him, and among the conspirators is Phaon, loved passionately by Sappho, the famous poetess, and Glycera, a courtesan. Pytheas loves the latter, and would fain rid himself of his rival. He and Glycera contrive a plot by which Phaon is obliged to leave the island. The political conspiracy is discovered, and the betrayed curse Sappho, whom they accuse of denouncing them. Heartbroken by the reproaches of Phaon, she takes her lyre, sings her last song, "O ma Lyre Immortelle," and throws herself into the sea.

Ah! oui, je me rappelle. Tout ce qui m'attachait à la vie est brisé. Il ne me reste plus que la nuit éternelle, pour reposer mon cœur, de douleur épuisé.

WILLIAM C. CARL



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O ma lyre immortelle,
Qui dans les tristes jours,
A tous mes maux fidèle,
Les consolais toujours,
En vain ton doux murmure
Veut m'aider à souffrir.
Non tu ne peux guérir
Ma dernière blessure:
Ma blessure est au cœur.
Seul le trépas peut finir ma douleur.

Adieu! flambeau du monde,
Descends au sein des flots.
Moi, je descends sous l'onde,
Dans l'éternel repos.
Le jour qui doit éclore
Phaon luira pour toi,
Mais sans penser à moi.
Tu reverras l'aurore.
Ouvre toi, gouffre amer.
Je vais dormir pour toujours dans la mer.

Ah! yes, now I remember. All ties that to this life e'er enchained me are broken; and now eternal night alone to me remaineth, to rest my weary heart from its grief and its woe.

O my dear harp immortal,
Who in my saddest day
With thy sweet tones consoling
Could chase my grief away,
All vainly now hast sounded
To assuage my deep pain:
Thou canst not heal again.
To the heart am I wounded,
Joy for me is no more:
Sorrow is mine till my sad life is o'er.

Farewell, thou torch of heaven,
Still light the sea's calm breast,
While 'neath the wave descending
I seek eternal rest.
Bright, rosy light of morning
Will soon arrive for thee.
Ah, think no more of me,
For thee sweet joy is dawning.

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Yawning gulf, open wide!
I soon shall sleep evermore
'neath the tide.

(*Translation by M. J. Barnett.*)

The opera was performed nine times in 1851. In 1858 it was reduced to two acts. Mme. Artot then sang the part of Sappho, but only ten performances were given. The opera in four acts, with text revised by Augier and with additional music by Gounod, was produced on April 2, 1884. Mme. Krauss was the Sappho, and for the first time Pittacus (impersonated by Plançon) appeared on the stage. There were twenty-nine performances that year.

Other stage works with Sappho as heroine: "Saffo," Mayr (Venice, 1794); Duca Riario-Sforza (Florence, 1820); Pacini (Naples, 1840); Ferrari (Venice, 1841); ballet by Brambilla (Milan, 1819); "Il Salto di Leucade," Mosca (Naples, 1812); ballet, "Sappho," Mazzinghi (about 1800); "Il Saut de Leucade," Legat de Furcy (about 1790); operetta, Diacche (Paris, 1872); "Sapho," J. P. E. Martini (Paris, 1794); Reicha (Paris, 1822); Bernard van Bree (Amsterdam, 1834); Kanne (about 1820); ballet, "Sappho von Mytilene," J. N. Hummel (about 1820); "Phaon," Piccini (Choisy, 1778). There are cantatas, as by Beaulieu (Paris, 1813), and Louis Lacombe (Paris, 1878); overtures, as by Goldmark; solo scene with orchestra by Randegger (London, 1875), etc.

Pacini's "Saffo" was produced here at the Howard Athenæum by the Havana Opera Company, May 4, 1847, with Tedesco, Sofie Marini, Perozzi, and Bataglini as the chief singers; and it was given in Boston as late as 1860 (May 29), with Gazzaniga as the heroine.

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CHORUS OF SPIRIT AND SPIRITS' DANCE, FROM "MERLIN."

CARL GOLDMARK.

(Born at Keszthely, Hungary, May 18, 1830; now living at Vienna.)

"Merlin," an opera in three acts, text by Siegfried Lipiner, music by Carl Goldmark, was performed for the first time at Vienna, Nov. 19, 1886. Materna created the part of Viviane; Winkelmann, that of Merlin; and von Reichenberg, that of the Demon. Wilhelm Jahn conducted. The opera was performed in America for the first time at the Metropolitan, New York, Jan. 3, 1887, with Lilli Lehmann as Viviane, Alvary as Merlin, Miss Brandt as Morgana, and Fischer as the Demon. Mr. Walter Damrosch conducted.

The librettist was influenced to some extent by Immermann's "Merlin" (1832), which was considered to be rightly named "a mystery" on account of metaphysical as well as dramatic confusion. Immermann said Merlin was the tragedy of contradiction, just as Dr. Maginn held Romeo to be the unlucky, as opposed to Bottom, the lucky man.

In Lipiner's version Viviane, the orphaned daughter of a nobleman mourning her father's death, lives in the forest. She is beautiful and wild. Without her knowledge the Demon brings her into the presence of Merlin, who has just triumphed over the Saxons and convicted Sir Bedivere of treason. Merlin is seer and magician. He has compelled the Demon to fight on the side of Christ by bewildering the heathen soldiers with will-o'-the-wisps and wrapping them in darkness. The Demon, sore and craving revenge, consults Morgana, the mother of Merlin, and learns from her that Merlin's power will come to an end when he falls victim to the love of woman: then will his harp be silent. Merlin and Viviane fall in love with each other. The Demon inspires her to open Merlin's temple; he takes from it a magic veil, which, thrown into the air, remains suspended and works a spell. The lovers in the garden forget the world, until Lancelot and others rush in and announce Modred's treason. As Merlin is going to the rescue, Viviane throws over him the magic veil. The garden vanishes,

---

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Allegro: Jolly gathering of rustics.
Allegro: Thunder-storm.
Allegretto: The shepherd's song, Thanksgiving after the storm.

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Romance, from Concerto in D minor . . . . . Wieniawski
Miss MacCarthy.

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— as in "Parsifal," — and Merlin is seen chained to a rock in a dreary waste. He pledges his soul to the Demon to gain release. He saves Arthur, but he is wounded and he dies. And then Viviane, warned by Morgana in a dream, strives with the Demon for Merlin's soul. She stabs herself, dies with him, and thus puts the Demon to confusion, while Arthur and his knights chant the redeeming might of love.

***

The excerpt played at this concert is taken from the fifth scene of the second act. The stage setting represents Merlin's Magic Garden, fringed with a grove, through which the ocean is seen. There are trees to the right, rose-bushes, and a grassy seat, and in the left foreground a richly adorned resting-place. Viviane approaches the door of the temple, and bids it open. The Demon takes the veil from the altar. Viviane throws it into the air, where it remains. The Demon confesses to her that he does not understand the spell.

And then unseen spirits sing: "We come from flower-cups, caves, glittering billows, rustling breezes; we follow the mighty Master Magician gladly to serve him."

A spring suddenly flows from among the bushes, rosy clouds float in on all sides, bushes part. From the spring, water-sprites arise, green-veiled. Spirits of air, robed in white, float down from the clouds. Earth-spirits wearing golden ornaments come out from rocks and the soil, and spirits of the flowers appear.

The chorus is in E major. With the beginning of the dances the key changes to B-flat, Mässig, 3-4. The dance is light and graceful. The pace quickens for the spirits of earth. A spirit of air breathes on an æolian harp. There is a return to the first tempo. The tonality, for the most part, alternates between G minor and B-flat.

B major, 6-4, Entrance of the Queen of the Mermaids. Resting on a flower-decked shell, she is drawn by dolphins, and her attendants swim about her. There are modulations. The mood becomes more tranquil. The unseen chorus is heard as before.

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These songs were written for Clara Butt,* and were first sung by her at the Norwich Festival of 1899 (October 5).

1. SEA SLUMBER SONG.

BY RODEN NOEL.

Sea birds are asleep,
The world forgets to weep,
Sea murmurs her soft slumber-song
On the shadowy sand
Of this elfin land;
"I, the mother mild,
Hush thee, O my child,
Forget the voices wild!
Isles in elfin light
Dream, the rocks and caves,
Lulled by whispering waves,
Veil their marbles bright,
Foam glitters faintly white
Upon the shelly sand
Of this elfin land;
Sea-sound, like violins,
To slumber woos and wins,
I murmur my soft slumber-song,
Leave woes, and wails, and sins,
Ocean's shadowy might
Breathes good-night,
Good-night!"

2. IN HAVEN (CAPRI).

BY C. A. ELGAR.

Closely let me hold thy hand,
Storms are sweeping sea and land;
Love alone will stand.

*Clara Butt sang in Boston at a Symphony Concert, Oct. 28, 1899, "Divinités du Styx," from Gluck's "Alceste," and "My Heart is Weary," from "Nadeshda," by Goring Thomas. She gave recitals in Association Hall, November 23 and November 28 of the same year. Born at Southwick, near Brighton, England, she sang in concert in 1889, and made her début in London, Dec. 7, 1892, in Sullivan's "Golden Legend." She studied with Rootham at Bristol, at the Royal College of Music, London, with Bouhy at Paris, and in Berlin with Gerster. She was married to Mr. Kennerly Rumford, a baritone, June 26, 1900.

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Closely cling, for waves beat fast,
Foam-flakes cloud the hurrying blast;
Love alone will last.

Kiss my lips, and softly say:
"Joy, sea-swept, may fade to-day;
Love alone will stay."

3. SABBATH MORNING AT SEA.

FROM A POEM BY MRS. BROWNING.

The ship went on with solemn face;
To meet the darkness on the deep,
The solemn ship went onward.
I bowed down weary in the place;
For parting tears and present sleep
Had weighed mine eyelids downward.

The new sight, the new wondrous sight!
The waters around me, turbulent,
The skies, impassive o'er me,
Calm in a moonless, sunless light,
As glorified by even the intent
Of holding the day glory!

Love me, sweet friends, this sabbath day.
The sea sings round me while ye roll
Afar the hymn, unaltered,
And kneel, where once I knelt to pray,
And bless me deeper in your soul,
Because your voice has faltered.

And though this sabbath comes to me
Without the stolèd minister,
And chanting congregation,

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AN ARTICLE in the *Musical Courier* in 1899 stated:—

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God's spirit shall give comfort. He
Who brooded soft on waters drear,
Creator on creation,

He shall assist me to look higher,
Where keep the saints, with harp and song,
An endless sabbath morning,
And, on that sea commixed with fire,
Oft drop their eyelids raised too long
To the full Godhead's burning.

4. WHERE CORALS LIE.

BY RICHARD GARNETT.

The deeps have music soft and low
When winds awake the airy spry,
It lures me, lures me on to go
And see the land where corals lie.

By mount and mead, by lawn and rill,
When night is deep, and moon is high
That music seeks and finds me still,
And tells me where the corals lie.

Yes, press my eyelids close, 'tis well;
But far the rapid fancies fly
To rolling worlds of wave and shell,
And all the lands where corals lie.

Thy lips are like a sunset glow,
Thy smile is like a morning sky,
Yet leave me, leave me, let me go,
And see the land where corals lie.

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5. THE SWIMMER.

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With short, sharp, violent lights made vivid,
To southward far as the sight can roam,
Only the swirl of the surges livid,
The seas that climb and the surfs that comb.
Only the crag and the cliff to nor'ward,
And the rocks receding, and reefs flung forward,
Waifs wreck'd seaward, and wasted shoreward,
On shallows sheeted with flaming foam.

A grim, grey coast and a seaboard ghastly,
And shores trod seldom by feet of men —
Where the batter'd hull and the broken mast lie,
They have lain embedded these long years ten.
Love! when we wandered here together
Hand in hand through the sparkling weather,
From the heights and hollows of fern and heather,
God surely loved us a little then.

The skies were fairer and shores were firmer —
The blue sea over the bright sand roll'd;
Babble and prattle, and ripple and murmur,
Sheen of silver and glamour of gold.
. . . . . .

So, girt with tempest and wing'd with thunder
And clad with lightning and shod with sleet,
And strong winds treading the swift waves under
The flying rollers with frothy feet.
One gleam like a bloodshot sword-blade swims on
The sky line, staining the green gulf crimson,
A death-strike fiercely dealt by a dim sun
That strikes through his stormy winding-sheet.

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BRAHMS . . . . . Trio for Piano, Violin, and 'Cello, in B major
BEETHOVEN . . . . . Quartet in A minor, Op. 132

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O brave white horses! you gather and gallop,
The storm sprite loosens the gusty reins;
Now the stoutest ship were the frailest shallop
In your hollow backs, on your high-arched manes.
I would ride as never a man has ridden
In your sleepy, swirling surges hidden;
To gulfs foreshadow'd through strifes forbidden,
Where no light wearies and no life wanes.

***

This cycle was sung in Boston by Miss Louise Ainsworth, Oct. 25 1900; by Miss Lucie Tucker, Feb. 6, 1901; and by Mr. Stephen Townsend, baritone, April 15, 1902,—in each instance with pianoforte accompaniment.

PRELUDE AND "LOVE DEATH," FROM "TRISTAN AND ISOLDE."

RICHARD WAGNER.

(Born at Leipsic, May 22, 1813; died at Venice, Feb. 13, 1883.)

The thought of "Tristan and Isolde" was first mentioned by Wagner in a letter to Liszt in the latter part of 1854; the poem was written at Zurich in the summer of 1857, and finished in September of that year; the composition of the first act was completed at Zurich, Dec. 31, 1857 (some say, only in the sketch); the second act was completed at Venice in March, 1859; the third act at Lucerne in August, 1859. The "action in three acts" was performed for the first time at the Royal Court Theatre, Munich, June 10, 1865; the first performance in America was at the Metropolitan Theatre, New York, Dec. 1, 1886; the first performance in Boston was at the Boston Theatre, April 1, 1895.

Both the Prelude and the Love Death were performed in concerts before the production of the opera at Munich. The Prelude was played for the first time at Prague, March 12, 1859, and von Bülow, who conducted,

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composed a close for concert purposes. It was stated on the programme that the Prelude was performed "through the favor of the composer." The Prelude was also played at Leipsic, June 1, 1859. Yet, when Johann Herbeck asked later in the year permission to perform it in Vienna, Wagner wrote him from Paris that the performance at Leipsic was against his wish, and that, as soon as Herbeck knew the piece, he would understand why Wagner considered it unsuitable for concert purposes. And then Wagner put the Prelude on the programme of his concert given in Paris, Jan. 25, 1860.

Wagner himself frequently conducted the Prelude and Love Death, arranged by him for orchestra alone, in the concerts given by him in 1863.

***

The Prelude, Langsam und schmachtend (slow and languishingly), in A minor, 6-8, is a gradual and long-continued crescendo to a most sonorous fortissimo; a shorter decrescendo leads back to pianissimo. It is free in form and of continuous development. There are two chief themes: the first phrase, sung by 'cellos, is combined in the third measure with a phrase ascending chromatically and given to the oboes. These phrases form a theme known as the Love Potion motive, or the motive of Longing; for commentators are not yet agreed even as to the terminology. The second theme, again sung by the 'cellos, a voluptuous theme, is entitled Tristan's Love Glance.

The Prelude is scored for 3 flutes (one interchangeable with piccolo), 2 oboes, cor anglais, 2 clarinets, bass clarinet, 3 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, kettle-drums, strings.

Isolde's Love Death is the title given, as some say, by Liszt to the music of Isolde dying over Tristan's body. This title is also given to the orchestral part of the scene played as concert music without the voice part. The music is scored for the same orchestra as the Prelude, with the addition of a harp.

Wagner at first intended that Therese Tietjens (1831–77) should create the part of Isolde; but, when he engaged Ludwig Schnorr von Carolsfeld (1836–65) for his Tristan, he took the tenor's wife, Malvina Guarrigues, or Malwina Garrigues, originally of a French family and the great-grand-niece of David Garrick. For the singular silence of Wagner in his writings concerning his first Isolde, see Maurice Kufferath's "Tristan et Iseult" (Paris, 1894), pp. 61-63. Wagner complimented her highly at the time of the performances. The fourth and last was on July 1, 1865. Schnorr died at Dresden, July 21 of that year, from the results of a cold contracted in the third act of the opera. His wife then left the stage.

The part of Isolde was created at New York by Lilli Lehmann, at Boston by Rosa Sucher.

The first performance of the Prelude and Love Death in Boston was at a Thomas concert, Dec. 6, 1871.

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THIRD CONCERT,

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AT 8.15 PRECISELY.

PROGRAMME.

Rimsky-Korsakoff . Overture to "The Betrothed of the Tsar"
(First time at these concerts.)

Gounod . . . . "Stances de Sapho," from "Sapho"

Mendelssohn . . . . Concerto for Violin, in E minor, Op. 64

I. Allegro molto appassionato.
II. Andante.
III. Allegretto non troppo. Allegro molto vivace.

Elgar . . "Sea Pictures," Two Songs from a Cycle of Five for Contralto and Orchestra, Op. 37
(First time at these concerts.)

Schumann . . . . Symphony No. 2, in C major, Op. 61

I. Sostenuto assai. Allegro, ma non troppo.
II. Scherzo: Allegro vivace.
Trio I. and Trio II.
III. Adagio espressivo.
IV. Allegro molto vivace.

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Overture to the Opera, "The Betrothed of the Tsar."

Nicolas Andrejevitch Rimsky-Korsakoff.

(Born at Tikhvin, in the government of Novgorod, March 18, 1844;* now living at St. Petersburg.)

Rimsky-Korsakoff finished "Zarskaja Newesta" ("La Fiancée du Roi"), an opera in three acts, in 1898. The libretto was founded on a comedy by Leo Meï, a Russian poet and dramatist (1822–62). The examination committee of the Imperial Opera House objected to it on the ground that the character of a former ruler of all the Russias was treated too familiarly: such was the story spread abroad early in the fall of 1899, and the story crossed the Atlantic; but the composer wrote a letter of contradiction, in which he said that he had never submitted his opera to the committee. "Foreign composers," he added, "whose operas are about to be performed at the Court Opera do not petition the managers for a performance of their works, and do not subject them to an examination. Why should Russian composers whose works are published be obliged to send their operas to the managers and beg a performance? The very publication of an opera is at once a submittal of it to all opera-managers, whose duty it is to be on the watch for such new publications, to examine them, and to choose the ones that are fit for performance."

"The Betrothed of the Tsar" was produced at the Solodornikoff Theatre, Moscow, on Nov. 3, 1899. Ippolitoff Ivanoff conducted. The theatre was crowded, and the success of the opera was immediate and great. The composer is said to treat certain scenes with the rhythmic, tonal, and melodic characteristics of Russian folk-song, but with themes of his own invention.

The overture, it is said by Russian critics, does not correspond wholly with the dramatic nature of the opera. It is a composition that requires

*This date is given in the catalogue of Belaieff, the Russian publisher. One or two music lexicons give May 21.

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neither analysis nor explanation. It is scored for piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, a set of 3 kettle-drums, harp, and the usual strings. It opens in D minor (allegro), and there are two endings, one that goes directly into the music of the first scene of the opera and one that is designed for concert use.

*
* *

Rimsky-Korsakoff is known in Boston chiefly by his orchestral works. "Scheherazade," a symphonic suite, Op. 35, was played at these concerts on April 17, 1897, Dec. 11, 1897, Jan. 13, 1900; "La Grande Pâque Russe," overture on themes of the Russian Church, Op. 36, on Oct. 23, 1897; "Antar," symphony No. 2, Op. 15, on March 12, 1898.

Rimsky-Korsakoff studied at the Naval Institute in St. Petersburg, but even then he gave much time to music. He was an officer in the marine service of Russia until 1873, and it would appear from a passage in Habets's "Alexandre Borodine" (Paris, 1893, p. 20) that in 1862 he came as an officer to the United States. It was in 1861 that he began the serious study of music with Mily Balakireff,* and he was one of the group — Borodine, Moussorgsky, Cui, were the others — who, under Balakireff, founded the modern Russian school. His first symphony was performed in 1865. In 1871 he was appointed professor of composition at the St. Petersburg Conservatory. He was inspector of the marine bands from 1873 to 1884, director of the Free School of Music from 1874 to 1887 and conductor of concerts at this institution until 1881, assistant conductor in 1883 of the Imperial Orchestra; and since 1886 he has been one of the conductors of the Russian Symphony Concerts (the others now are Zagorodni, Liadoff, and Glazounoff). He conducted two Russian con-

* Mily Alexeïewitch Balakiref, born in 1837 at Nijni-Novgorod and now living at St. Petersburg, began his musical career as a pianist. He has written a symphony, and other orchestral pieces, as "King Lear," "Thamara"; piano pieces, the most famous of which is "Islamey"; songs, etc. He published in 1866 a remarkable collection of Russian folk-songs.

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PIANOS

certs at the Trocadéro, June 22, 29, at the Paris Exhibition of 1889; and he has conducted in the Netherlands. His thirty-fifth jubilee as a composer was celebrated with pomp and circumstance at St. Petersburg, Dec. 8, 1900, and at Moscow, Jan. 1, 1901.

Borodine wrote of him in 1875: "He is now working for the Free School: he is making counterpoint, and he teaches his pupils all sorts of musical stratagems. He is arranging a monumental course in orchestration, which will not have its like in the world, but time fails him, and for the moment he has abandoned the task. . . . Many have been pained to see him take a step backward and give himself up to the study of musical archæology; but I am not saddened by it, I understand it. His development was exactly contrary to mine: I began with the ancients, and he started with Glinka, Liszt, and Berlioz. After he was saturated with their music, he entered into an unknown sphere, which for him has the character of true novelty." Yet in 1877 Borodine, Rimsky-Korsakoff, Liadoff, and Cui were working together amicably on the amazing "Paraphrases" for pianoforte, which Liszt valued highly, and to which he contributed; and after the death of Borodine, in 1887, Rimsky-Korsakoff undertook the revision and the publication of his friend's manuscripts. He completed, with the aid of Glazounoff, the opera "Prince Igor" (St. Petersburg, 1890), just as he had completed and prepared for the stage Dargomijski's "Stone Guest" (St. Petersburg, 1872) and Moussorgsky's "Kho-

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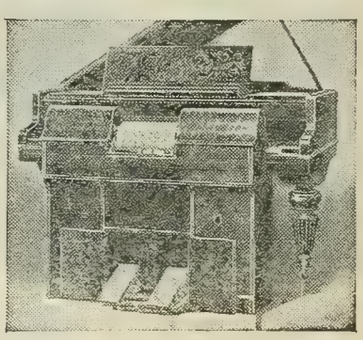

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vanschtchina"* (St. Petersburg, 1886, by the Dramatic Musical Society; Kief, 1892); yet he was more radical and revolutionary in his views concerning the true character of opera than was Borodine. And when, in 1881, Nikisch conducted "Antar" at the Magdeburg festival, it was Borodine who conveyed to the conductor the wishes of Rimsky-Korsakoff concerning the interpretation.

Liszt held Rimsky-Korsakoff in high regard. Rubinstein brought the score of "Sadko"† to him and said, "When I conducted this it failed horribly, but I am sure you will like it"; and the fantastical piece indeed pleased Liszt mightily. Liszt's admiration for the Russian is expressed in several letters. Thus, in a letter (1878) to Bessel, the publisher, he mentions "the 'Russian national songs edited by N. Rimsky-Korsakoff,' for whom I feel high esteem and sympathy. To speak frankly, Russian national music could not be more felt or better understood than by Rimsky-Korsakoff." In 1884 he thanked Rahter, the publisher at Hamburg, for sending him the "Slumber Songs" by Rimsky-Korsakoff, "which I prize extremely; his works are among the rare, the uncommon, the exquisite." To the Countess Louise de Mercy-Argenteau‡ he wrote in 1884: "Rimsky-Korsakoff, Cui, Borodine, Balakireff, are masters of striking originality and worth. Their works make up to me for the ennui caused to me by other works more widely spread and more talked about. . . . In Russia the new composers, in spite of their remarkable talent and knowledge, have as yet but a limited success. The high people of the Court wait for them to succeed elsewhere before they applaud them at Petersburgh. Apropos

* Rimsky-Korsakoff also orchestrated Moussorgsky's Intermezzo for pianoforte and "La Nuit sur le Mont-Chauve" (St. Petersburg, 1886).

† Habets tells this story as though Rubinstein had conducted "Sadko" at Vienna; but the first performance of the work in that city was at a Gesellschaft Concert in 1872. Did not Rubinstein refer to a performance at St. Petersburg?

‡ She was a zealous propagandist in the Netherlands of the New Russian School. Her husband, chamberlain of Napoleon III., died in 1888, and she then left Belgium, her native land, and moved to St. Petersburg, where she died in 1890.

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of this, I recollect a striking remark which the late Grand Duke Michael made to me in '43 : 'When I have to put my officers under arrest, I send them to the performances of Glinka's operas.' Manners are softening, and Messrs. Rimski, Cui, Borodine, have themselves attained to the grade of colonel." In 1885 he wrote to her: "I shall assuredly not cease from my propaganda of the remarkable compositions of the New Russian School, which I esteem and appreciate with lively sympathy. For six or seven years past at the Grand Annual Concerts of the Musical Association, over which I have the honor of presiding, the orchestral works of Rimsky-Korsakoff and Borodine have figured on the programmes. Their success is making a crescendo, in spite of the sort of contumacy that is established against Russian music. It is not in the least any desire of being peculiar that leads me to spread it, but a simple feeling of justice, based on my conviction of the real worth of these works of high lineage."

Liszt's enthusiasm was shared by von Bülow, who wrote to the *Signale* in 1878 : "Rimsky-Korsakoff's 'Antar,' a programme-symphony in four movements, a gorgeous tone-picture, announces a tone-poet. Do you wish to know what I mean by this expression? A tone-poet is first of all a romanticist, who, nevertheless, if he develop himself to a genius, can also be a classic, as, for example, Chopin."

***

Two more recent opinions concerning the music of this Russian composer are worthy of consideration.

Mr. Heinrich Pudor, in an essay, "Der Klang als sinnlicher Reiz in der modernen Musik" (Leipsic, 1900), wrote: "Rimsky-Korsakoff is in truth the spokesman of modern music. Instrumentation is everything with him; one might almost say, the idea itself is with him instrumentation. His music offers studies and sketches in orchestration which remind one of the color-studies of the Naturalists and the Impressionists. He is the

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Degas or the Whistler of music. His music is sensorial, it is nourished on the physical food of sound. One might say to hit it exactly, though in a brutal way: the hearer tastes in his music the tone, he feels it on his tongue."

And Mr. Jean Marnold, the learned and brilliant critic of the *Mercure de France*, wrote in an acute study of the New Russian School (April, 1902): "Of all the Slav composers, Rimsky-Korsakoff is perhaps the most charming and as a musician the most remarkable. He has not been equalled by any one of his compatriots in the art of handling timbres, and in this art the Russian school has been long distinguished. In this respect he is descended directly from Liszt, whose orchestra he adopted, and from whom he borrowed many an old effect. His inspiration is sometimes exquisite; the inexhaustible transformation of his themes is always most intelligent or interesting. As all the other Russians, he sins in the development of ideas through the lack of cohesion, of sustained enchainment, and especially through the lack of true polyphony. The influence of Berlioz and of Liszt is not less striking in his manner of composition. 'Sadko' comes from Liszt's 'Ce qu'on entend sur la montagne'; 'Antar' and 'Scheherazade' at the same time from 'Harold' and the 'Faust' Symphony. The oriental monody seems to throw a spell over Rimsky-Korsakoff which spreads over all his works a sort of 'local color,' underlined here by the chosen subjects. In 'Scheherazade,' it must be said, the benzoin of Arabia sends forth here and there the sickening empyreuma of the pastilles of the harím. This 'symphonic suite' is rather a triple rhapsody in the strict meaning of both word and thing. One is at first enraptured, astonished, amused, by the wheedling grace of the melodies, the fantasy of their metamorphoses, by the dash of the sparkling orchestration; then one is gradually wearied by the incessant return of analogous effects, diversely but constantly picturesque. All this decora-

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tion is incapable of supplying the interest of an absent or faintly sketched musical development. On the other hand, in the second and the third movements of 'Antar,' the composer has approached nearest true musical superiority. The descriptive, almost dramatic, intention is realized there with an unusual sureness, and, if the brand of Liszt remains ineffaceable, the ease of construction, the breadth and the co-ordinated progression of combinations mark a mastery and an originality that are rarely found among the composers of the far North, and that no one has ever possessed among the 'Five.'"

See also a study of Rimksy-Korsakoff by Camille Bellaigue ("Impressions Musicales et Littéraires," pp. 97–140).

"Stances de Sapho," from "Sapho" . . . . Charles Gounod.

(Born at Paris, June 17, 1818; died there Oct. 18, 1893.)

"Sapho," an opera in three acts, text by Émile Augier, music by Gounod, was performed for the first time at the Opéra, Paris, April 16, 1851. Pauline Viardot created the part of the heroine, and Miss Poinsot, Gueymard, Marié, Brémond, respectively, the parts of Glycère, Phaon, Alcée, Pythéas.

The drama is on the island of Lesbos, at Mytilene, where Pittacus is tyrant. There is a conspiracy against him, and among the conspirators is Phaon, loved passionately by Sappho, the famous poetess, and Glycera, a courtesan. Pytheas loves the latter, and would fain rid himself of his rival. He and Glycera contrive a plot by which Phaon is obliged to leave the island. The political conspiracy is discovered, and the betrayed curse Sappho, whom they accuse of denouncing them. Heartbroken by the reproaches of Phaon, she takes her lyre, sings her last song, "O ma Lyre Immortelle," and throws herself into the sea.

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Ah ! oui, je me rappelle. Tout ce qui m'attachait à la vie est brisé. Il ne me reste plus que la nuit éternelle, pour reposer mon cœur, de douleur épuisé.

O ma lyre immortelle,
Qui dans les tristes jours,
A tous mes maux fidèle,
Les consolais toujours.
En vain ton doux murmure
Veut m'aider à souffrir.
Non tu ne peux guérir
Ma dernière blessure :
Ma blessure est au cœur.
Seul le trépas peut finir ma douleur.

Adieu ! flambeau du monde,
Descends au sein des flots.
Moi, je descends sous l'onde,
Dans l'éternel repos.
Le jour qui doit éclore
Phaon luira pour toi,
Mais sans penser à moi.
Tu reverras l'aurore.
Ouvre toi, gouffre amer.
Je vais dormir pour toujours dans la mer.

Ah ! yes, now I remember. All ties that to this life e'er enchained me are broken ; and now eternal night alone to me remaineth, to rest my weary heart from its grief and its woe.

O my dear harp immortal,
Who in my saddest day
With thy sweet tones consoling
Could chase my grief away,
All vainly now hast sounded
To assuage my deep pain :
Thou canst not heal again.
To the heart am I wounded,

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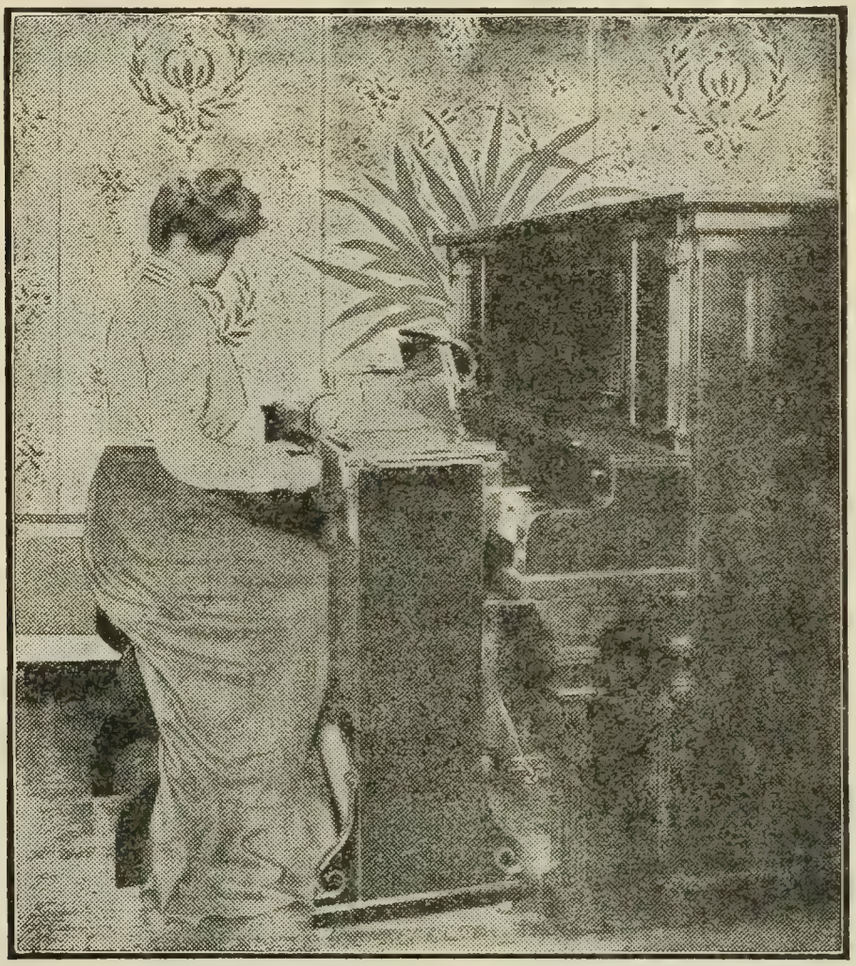

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Joy for me is no more:
Sorrow is mine till my sad life is o'er.

Farewell, thou torch of heaven,
Still light the sea's calm breast,
While 'neath the wave descending
I seek eternal rest.
Bright, rosy light of morning
Will soon arrive for thee.
Ah, think no more of me,
For thee sweet joy is dawning.
Yawning gulf, open wide!
I soon shall sleep evermore
'neath the tide.

(Translation by M. J. Barnett.)

The opera was performed nine times in 1851. In 1858 it was reduced to two acts. Mme. Artot then sang the part of Sappho, but only ten performances were given. The opera in four acts, with text revised by Augier and with additional music by Gounod, was produced on April 2, 1884. Mme. Krauss was the Sappho, and for the first time Pittacus (impersonated by Plançon) appeared on the stage. There were twenty-nine performances that year.

Other stage works with Sappho as heroine: "Saffo," Mayr (Venice, 1794); Duca Riario-Sforza (Florence, 1820); Pacini (Naples, 1840); Ferrari (Venice, 1841); ballet by Brambilla (Milan, 1819); "Il Salto di Leucade," Mosca (Naples, 1812); ballet, "Sappho," Mazzinghi (about 1800); "Il Saut de Leucade," Legat de Furcy (about 1790); operetta, Diacche (Paris, 1872); "Sapho," J. P. E. Martini (Paris, 1794); Reicha (Paris, 1822); Bernard van Bree (Amsterdam, 1834); Kanne (about 1820); ballet, "Sappho von Mytilene," J. N. Hummel (about 1820); "Phaon," Piccini (Choisy, 1778). There are cantatas, as by Beaulieu

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(Paris, 1813) and Louis Lacombe (Paris, 1878); overtures, as by Goldmark; solo scene with orchestra by Randegger (London, 1875), etc.

Pacini's "Saffo" was produced here at the Howard Athenæum by the Havana Opera Company, May 4, 1847, with Tedesco, Sofie Marini, Perozzi, and Bataglini as the chief singers; and it was given in Boston as late as 1860 (May 29), with Gazzaniga as the heroine.

Concerto in E minor for Violin, Op. 64.

Felix Mendelssohn-Bartholdy.

(Born at Hamburg, Feb. 3, 1809; died at Leipsic, Nov. 4, 1847.)

This concerto was begun, or first sketched in part, in July, 1838. Mendelssohn, in a letter dated July 30 of that year, mentions a violin concerto that was running in his head. Ferdinand David, the violinist, insisted that the concerto should be brilliant and the whole of the first solo on the E string. At different times Mendelssohn played parts of the work on the pianoforte to his friends, and the concerto was finished Sept. 16, 1844. It was played for the first time March 13, 1845, by David (1810–73) at a Gewandhaus Concert in Leipsic. There is no doubt that David assisted the composer in revision, and especially in writing the cadenza. The composer did not leave Frankfort to hear the first performance.

The concerto is in three connected movements. The first, allegro molto appassionato, E minor, 2-2, begins immediately with the first theme given out by the solo violin. This theme is developed at length by the solo instrument, which then goes on with cadenza-like passage-work, after which the theme is repeated and developed as a tutti by the full orchestra. The

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second theme is first given out pianissimo in harmony by clarinets and flutes over a sustained organ-point in the solo instrument. The brilliant solo cadenza ends with a series of arpeggios, which continue on through the whole announcement of the first theme by orchestral strings and wind. The conclusion section is in regular form.

The first section of the Andante, C major, 6-8, is a development of the first theme sung by the solo violin. The middle part is taken up with the development of the second theme, a somewhat agitated melody. The third part is a repetition of the first, with the melody in the solo violin, but with a different accompaniment.

The Finale opens with a short introduction, allegretto non troppo, E minor, 4-4. The main body of the Finale, allegro molto vivace, E major, 4-4, begins with calls on horns, trumpets, bassoons, drums, answered by arpeggios of the solo violin and tremolos in the strings.

The chief theme of the rondo is announced by the solo instrument.

The orchestral part of the concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, kettle-drums, and strings.

"Sea Pictures," a Cycle of Five Songs for Contralto and Orchestra, Op. 37 . . . . . Edward Elgar.

(Born at Broadheath, near Worcester, England, June 2, 1857; now living at Malvern.)

These songs were written for Clara Butt,* and were first sung by her at the Norwich Festival of 1899 (October 5).

*Clara Butt sang in Boston at a Symphony Concert, Oct. 28, 1899, "Divinités du Styx," from Gluck's "Alceste," and "My Heart is Weary," from "Nadeshda," by Goring Thomas. She gave recitals in Association Hall, November 23 and November 28 of the same year. Born at Southwick, near Brighton, England, she sang in concert in 1889, and made her début in London, Dec. 7, 1892, in Sullivan's "Golden Legend." She studied with Rootham at Bristol, at the Royal College of Music, London, with Bouhy at Paris, and in Berlin with Gerster. She was married to Mr. Kennerly Rumford, a baritone, June 26, 1900.

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BY RODEN NOEL.

Sea birds are asleep,
The world forgets to weep,
Sea murmurs her soft slumber-song
On the shadowy sand
Of this elfin land;
"I, the mother mild,
Hush thee, O my child,
Forget the voices wild!
Isles in elfin light
Dream, the rocks and caves,
Lulled by whispering waves,
Veil their marbles bright,
Foam glitters faintly white
Upon the shelly sand
Of this elfin land;
Sea-sound, like violins,
To slumber woos and wins.
I murmur my soft slumber-song,
Leave woes, and wails, and sins,
Ocean's shadowy might
Breathes good-night,
Good-night!"

2. IN HAVEN (CAPRI).

BY C. A. ELGAR.

Closely let me hold thy hand,

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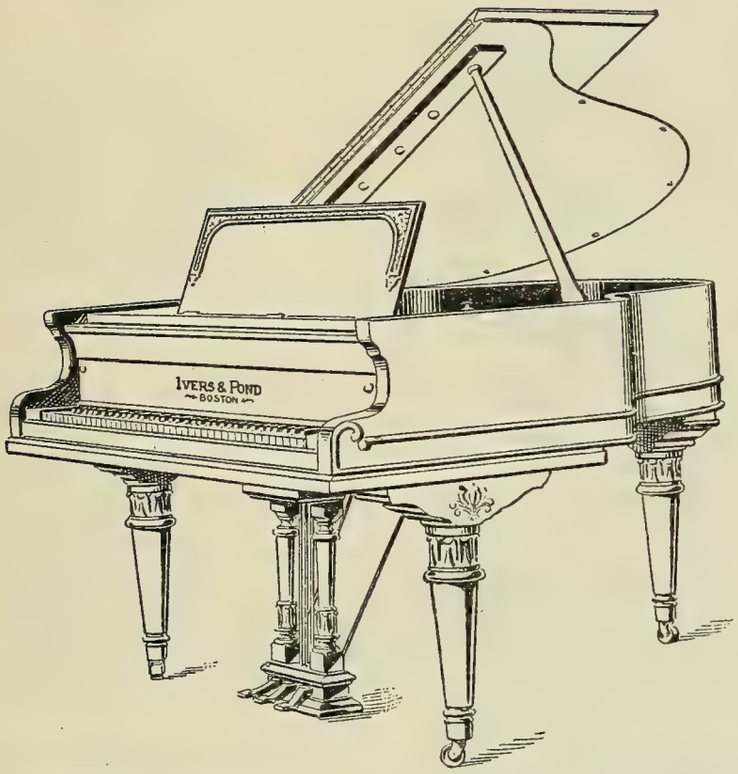

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Storms are sweeping sea and land;
Love alone will stand.

Closely cling, for waves beat fast,
Foam-flakes cloud the hurrying blast;
Love alone will last.

Kiss my lips, and softly say:
"Joy, sea-swept, may fade to-day;
Love alone will stay."

3. SABBATH MORNING At SEA.

FROM A POEM BY MRS. BROWNING.

The ship went on with solemn face;
To meet the darkness on the deep,
The solemn ship went onward.
I bowed down weary in the place;
For parting tears and present sleep
Had weighed mine eyelids downward.

The new sight, the new wondrous sight!
The waters around me, turbulent,
The skies, impassive o'er me,
Calm in a moonless, sunless light,
As glorified by even the intent
Of holding the day glory!

Love me, sweet friends, this sabbath day.
The sea sings round me while ye roll
Afar the hymn, unaltered,
And kneel, where once I knelt to pray,
And bless me deeper in your soul,
Because your voice has faltered.

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And though this sabbath comes to me
  Without the stolèd minister,
    And chanting congregation,
God's spirit shall give comfort. He
  Who brooded soft on waters drear,
    Creator on creation,

He shall assist me to look higher,
  Where keep the saints, with harp and song,
    An endless sabbath morning,
And, on that sea commixed with fire,
  Oft drop their eyelids raised too long
    To the full Godhead's burning.

4. WHERE CORALS LIE.

BY RICHARD GARNETT.

The deeps have music soft and low
  When winds awake the airy spry,
It lures me, lures me on to go
  And see the land where corals lie.

By mount and mead, by lawn and rill,
  When night is deep, and moon is high,
That music seeks and finds me still,
  And tells me where the corals lie.

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Yes, press my eyelids close, 'tis well;
  But far the rapid fancies fly
To rolling worlds of wave and shell,
  And all the lands where corals lie.

Thy lips are like a sunset glow,
  Thy smile is like a morning sky,
Yet leave me, leave me, let me go,
  And see the land where corals lie.

5. THE SWIMMER.

FROM A POEM BY A. LINDSAY GORDON.

With short, sharp, violent lights made vivid,
  To southward far as the sight can roam,
Only the swirl of the surges livid,
  The seas that climb and the surfs that comb.
Only the crag and the cliff to nor'ward,
And the rocks receding, and reefs flung forward,
Waifs wreck'd seaward, and wasted shoreward,
  On shallows sheeted with flaming foam.

A grim, grey coast and a seaboard ghastly,
  And shores trod seldom by feet of men —
Where the batter'd hull and the broken mast lie,
  They have lain embedded these long years ten.
Love! when we wandered here together
Hand in hand through the sparkling weather,
From the heights and hollows of fern and heather,
  God surely loved us a little then.

The skies were fairer and shores were firmer —
  The blue sea over the bright sand roll'd;

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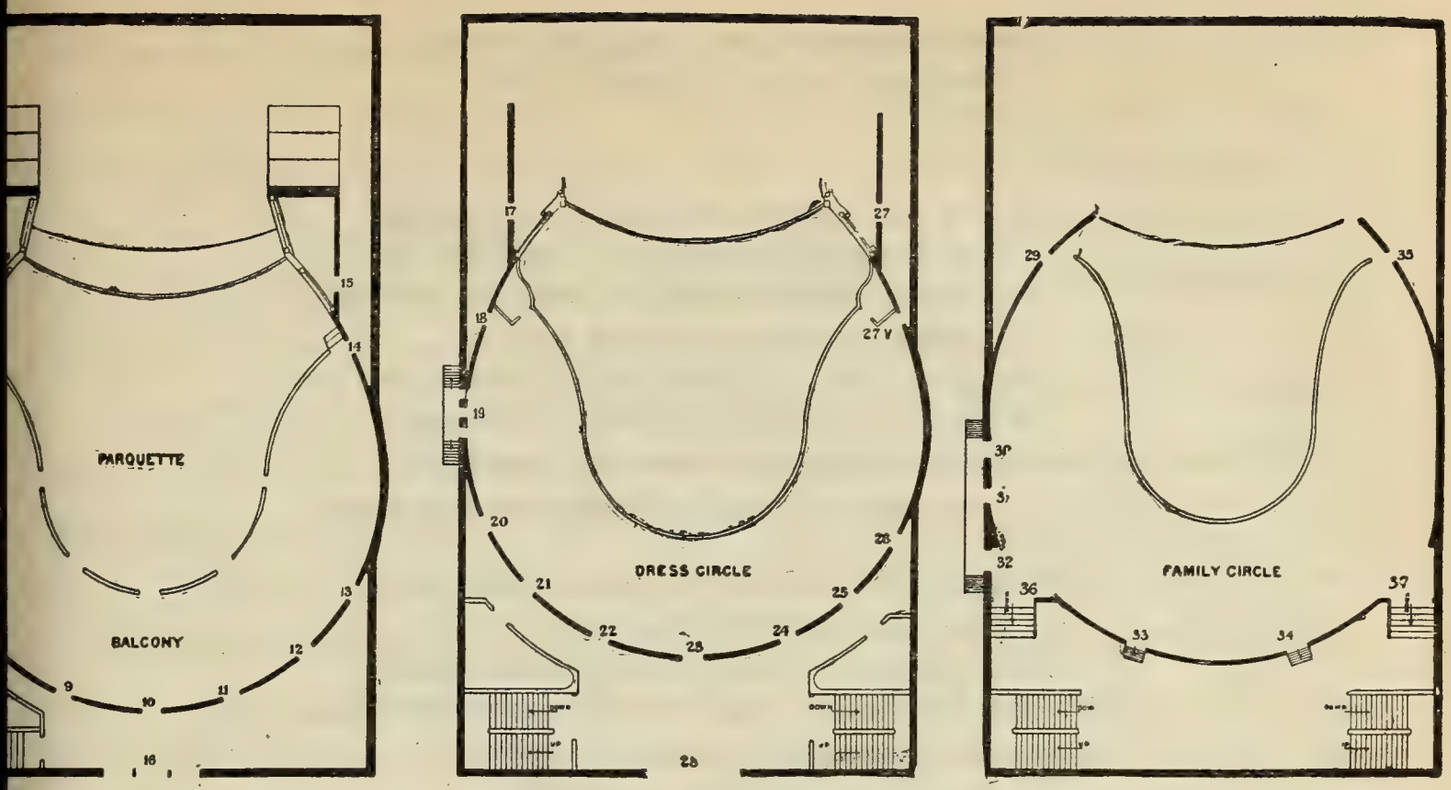

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So, girt with tempest and wing'd with thunder
And clad with lightning and shod with sleet,
And strong winds treading the swift waves under
The flying rollers with frothy feet.
One gleam like a bloodshot sword-blade swims on
The sky line, staining the green gulf crimson,
A death-strike fiercely dealt by a dim sun
That strikes through his stormy winding-sheet.

O brave white horses! you gather and gallop,
The storm sprite loosens the gusty reins;
Now the stoutest ship were the frailest shallop
In your hollow backs, on your high-arched manes.
I would ride as never a man has ridden
In your sleepy, swirling surges hidden;
To gulfs foreshadow'd through strifes forbidden,
Where no light wearies and no life wanes.

***

This cycle was sung in Boston by Miss Louise Ainsworth, Oct. 25, 1900; by Miss Lucie Tucker, Feb. 6, 1901; and by Mr. Stephen Townsend, baritone, April 15, 1902,—in each instance with pianoforte accompaniment.

Symphony in C major, No. 2, Op. 61 . . . . Robert Schumann.

(Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856.)

In October, 1844, Schumann left Leipsic, where he had lived for about fourteen years. He had given up the editorship of the *Neue Zeitschrift* in July. He had been a professor of pianoforte playing and composition at the Leipsic Conservatory from April, 1843; but he was a singularly reserved man, hardly fitted for the duties of a teacher, and he was without disciples. He was in a highly nervous condition, so that his physician said he must not hear too much music. A change of scene might do him good.

Schumann therefore moved to Dresden. "Here," he wrote in 1844, "one can get back the old lost longing for music; there is so little to hear. This suits my condition, for I still suffer very much from my nerves, and everything affects and exhausts me directly." He lived a secluded life. He saw few, and he talked little. In the early eighties they still showed

in Dresden a restaurant frequented by him, where he would sit alone hours at a time, dreaming day-dreams. He tried sea-baths. In 1846 he was exceedingly sick, mentally and bodily. "He observed that he was unable to remember the melodies that occurred to him when composing, the effort of invention fatiguing his mind to such a degree as to impair his memory." When he did work, he applied himself to contrapuntal problems.

The Symphony in C major, known as No. 2, but really the third,—for the one in D minor, first written, was withdrawn after performance, remodelled, and finally published as No. 4,—was composed in the years 1845 and 1846. Other works of those years are four fugues for pianoforte, studies and sketches for pedal piano, six fugues on the name of Bach for organ, intermezzo, rondo, and finale to "Fantasie" (published as Concerto, Op. 54), five songs by Burns for mixed chorus, four songs for mixed chorus, Op. 59, and a canon from Op. 124. The symphony was first played at the Gewandhaus, Leipsic, under Mendelssohn's direction, on Nov. 5, 1846.* The performance in Boston was at a concert of the Harvard Musical Association, March 1, 1886. The Philharmonic Society of New York performed it as early as Jan. 14, 1854.

Schumann wrote from Dresden on April 2, 1849, to Otten,† a writer and conductor at Hamburg, who had brought about the performance of the symphony in that city: "I wrote the symphony in December, 1845, when I was still half-sick. It seems to me one must hear this in the music. In the Finale I first began to feel myself; and indeed I was much better after I had finished the work. Yet, as I have said, it recalls to me a dark period of my life. That, in spite of all, such tones of pain can awaken interest, shows me your sympathetic interest. Everything you say about the work also shows me how thoroughly you know music; and that my melancholy bassoon in the adagio, which I introduced in that spot with especial fondness, has not escaped your notice, gives me the greatest pleasure." In the same letter he expressed the opinion that Bach's Passion according to John was more powerful and poetic work than his Passion according to Matthew.

And yet when Jean J. H. Verhulst of the Hague (1816–91) visited Schumann in 1845, and asked him what he had written that was new and

*The first part of the programme included the overture, an aria, and the finale of Act II. of "Euryanthe" and the overture and finale of Act II. of "William Tell." The latter overture made such a sensation under Mendelssohn's direction that it was imperiously redemanded. The symphony, played from manuscript, pleased very few. Some went so far as to say that the demand for a second performance of Rossini's overture was a deliberate reflection on Schumann, whose symphony was yet to be heard.

† Georg Dietrich Otten, born at Hamburg in 1806, showed a marked talent for drawing, which he studied, as well as the pianoforte and the organ; but he finally devoted himself to music, and became a pupil of Schneider at Dessau (1828–32). He taught at Hamburg, and led the concerts of the Hamburg Musik-Verein, which he founded, from 1855 to 1863. In 1883 he moved to Vevey, Switzerland.

beautiful, Schumann answered he had just finished a new symphony. Verhulst asked him if he thought he had fully succeeded. Schumann then said: "Yes, indeed, I think it's a regular Jupiter."

***

There is a dominating motive, or motto, which appears more or less prominently in three of the movements. This motto is proclaimed at the very beginning, Sostenuto assai, 6-4, by horns, trumpets, alto trombone, pianissimo, against flowing counterpoint in the strings. This motto is heard again in the finale of the following allegro, near the end of the scherzo, and in the concluding section of the finale. (It may also be said here that relationship of the several movements is further founded by a later use of other fragments of the introduction and by the appearance of the theme of the adagio in the finale.) This motto is not developed: its appearance is episodic. It is said by one of Schumann's biographers that the introduction was composed before the symphony was written, and that it was originally designed for another work. The string figure is soon given to the wood-wind instruments. There is a crescendo of emotion and an acceleration of the pace until a cadenza for the first violins brings in the allegro, ma non troppo, 3-4. The first theme of this allegro is exposed frankly and piano by full orchestra with the exception of trumpets and trombones. The rhythm is nervous, and accentuation gives the idea of constant syncopation. The second theme, if it may be called a theme, is not long in entering. The exposition of this movement, in fact, is uncommonly short. Then follows a long and elaborate development. In the climax the motto is sounded by the trumpets.

The scherzo, Allegro vivace, C major, 2-4, has two trios. The scherzo proper consists of first violin figures in sixteenth notes, rather simply accompanied. The first trio in G major, 2-4, is in marked contrast. The first theme, in lively triplet rhythm, is given chiefly to wood-wind and horns; it alternates

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with a quieter, flowing phrase for strings. This trio is followed by a return of the scherzo. The second trio, in A minor, 2-4, is calm and melodious. The simple theme is sung at first in full harmony by strings (without double-basses) and then developed against a running contrapuntal figure. The scherzo is repeated, and, toward the close, trumpets and horns loudly sound the motto.

Mr. William Foster Apthorp has contributed an interesting personal note concerning the scherzo. "The late Otto Dresel once told me a curious fact about this first trio. When, as a boy, he was studying under Mendelssohn, in Leipsic, he happened to be left alone one day in Mendelssohn's study. While mousing round there, with a boy's curiosity, he espied on a desk a MS. score that was not in Mendelssohn's handwriting. It turned out to be the MS. of Schumann's C major symphony — then unknown, save to the composer and a friend or two; it had evidently been sent to Mendelssohn to look over. Dresel, much interested in his unexpected find, forthwith began to read the score, and had time to read it through and replace it where he had found it, before Mendelssohn returned. He told me that, curiously enough, the triplet theme of the first trio of the Scherzo was exposed and carried through *by the strings alone.* Yet when, some weeks later, he heard the symphony rehearsed at the Gewandhaus, this theme was played by the wood-wind and horns, just as it stands now in the published score. Dresel thought it pretty plain that

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Schumann transferred this theme from the strings to the wind on Mendelssohn's advice. It was not uncharacteristic of Schumann's greenness in orchestral matters at the time, that he should not have thought of giving the theme to the wind — after the carnival of the violins in the Scherzo proper — without being prompted thereto by his friend."

The third movement, Adagio espressivo, 2-4, is the development of an extended cantilena that begins in C minor and ends in E-flat major. Violins first sing it; then the oboe takes it, and the song is more and more passionate in melancholy until it ends in the wood-wind against violin trills. This is followed by a contrapuntal episode, which to some is incongruous in this extremely romantic movement. The melodic development returns, and ends in C major.

The finale, Allegro molto vivace, C major, 2-2, opens after two or three measures of prelude with the first theme of vigorous character (full orchestra except trombones). This is lustily developed until it reaches a transitional passage in which the violins have prominent figures. All this is in rondo form. The second theme is scored for violas, 'cellos, clarinets, and bassoons, while violins accompany with the figures mentioned. This theme recalls the opening song of the adagio. A new theme, formed from development of the recollection, long hinted at, finally appears in the wood-wind, and is itself developed into a coda of extraordinary length. Figures from the first theme of the finale are occasionally heard, but the theme itself does not appear in the coda, although there is a reminiscence of a portion of the first theme of the first movement. The motto is sounded by the brass. There is a second exultant climax, in which the introductory motive is of great importance.

This symphony, dedicated to Oscar I., King of Sweden and Norway, is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, kettle-drums, strings.

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Rimsky-Korsakoff . Overture to "The Betrothed of the Tsar"
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II. Scherzo: Allegro vivace.
Trio I. and Trio II.
III. Adagio espressivo.
IV. Allegro molto vivace.

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Overture to the Opera, "The Betrothed of the Tsar."

Nicolas Andrejevitch Rimsky-Korsakoff.

(Born at Tikhvin, in the government of Novgorod, March 18, 1844;* now living at St. Petersburg.)

Rimsky-Korsakoff finished "Zarskaja Newesta" ("La Fiancée du Roi"), an opera in three acts, in 1898. The libretto was founded on a comedy by Leo Meï, a Russian poet and dramatist (1822–62). The examination committee of the Imperial Opera House objected to it on the ground that the character of a former ruler of all the Russias was treated too familiarly: such was the story spread abroad early in the fall of 1899, and the story crossed the Atlantic; but the composer wrote a letter of contradiction, in which he said that he had never submitted his opera to the committee. "Foreign composers," he added, "whose operas are about to be performed at the Court Opera do not petition the managers for a performance of their works, and do not subject them to an examination. Why should Russian composers whose works are published be obliged to send their operas to the managers and beg a performance? The very publication of an opera is at once a submittal of it to all opera-managers, whose duty it is to be on the watch for such new publications, to examine them, and to choose the ones that are fit for performance."

"The Betrothed of the Tsar" was produced at the Solodornikoff Theatre, Moscow, on Nov. 3, 1899. Ippolitoff Ivanoff conducted. The theatre was crowded, and the success of the opera was immediate and great. The composer is said to treat certain scenes with the rhythmic, tonal, and melodic characteristics of Russian folk-song, but with themes of his own invention.

The overture, it is said by Russian critics, does not correspond wholly with the dramatic nature of the opera. It is a composition that requires

*This date is given in the catalogue of Belaieff, the Russian publisher. One or two music lexicons give May 21.

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neither analysis nor explanation. It is scored for piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, a set of 3 kettle-drums, harp, and the usual strings. It opens in D minor (allegro), and there are two endings, one that goes directly into the music of the first scene of the opera and one that is designed for concert use.

***

Rimsky-Korsakoff is known in Boston chiefly by his orchestral works. "Scheherazade," a symphonic suite, Op. 35, was played at these concerts on April 17, 1897, Dec. 11, 1897, Jan. 13, 1900; "La Grande Pâque Russe," overture on themes of the Russian Church, Op. 36, on Oct. 23, 1897; "Antar," symphony No. 2, Op. 15, on March 12, 1898.

Rimsky-Korsakoff studied at the Naval Institute in St. Petersburg, but even then he gave much time to music. He was an officer in the marine service of Russia until 1873, and it would appear from a passage in Habets's "Alexandre Borodine" (Paris, 1893, p. 20) that in 1862 he came as an officer to the United States. It was in 1861 that he began the serious study of music with Mily Balakireff,* and he was one of the group — Borodine, Moussorgsky, Cui, were the others — who, under Balakireff, founded the modern Russian school. His first symphony was performed in 1865. In 1871 he was appointed professor of composition at the St. Petersburg Conservatory. He was inspector of the marine bands from 1873 to 1884, director of the Free School of Music from 1874 to 1887 and conductor of concerts at this institution until 1881, assistant conductor in 1883 of the Imperial Orchestra; and since 1886 he has been one of the conductors of the Russian Symphony Concerts (the others now

* Mily Alexeïewitch Balakiref, born in 1837 at Nijni-Novgorod and now living at St. Petersburg, began his musical career as a pianist. He has written a symphony, and other orchestral pieces, as "King Lear," "Thamara"; piano pieces, the most famous of which is "Islamey"; songs, etc. He published in 1866 a remarkable collection of Russian folk-songs.

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are Zagorodni, Liadoff, and Glazounoff). He conducted two Russian concerts at the Trocadéro, June 22, 29, at the Paris Exhibition of 1889; and he has conducted in the Netherlands. His thirty-fifth jubilee as a composer was celebrated with pomp and circumstance at St. Petersburg, Dec. 8, 1900, and at Moscow, Jan. 1, 1901.

Borodine wrote of him in 1875: "He is now working for the Free School: he is making counterpoint, and he teaches his pupils all sorts of musical stratagems. He is arranging a monumental course in orchestration, which will not have its like in the world, but time fails him, and for the moment he has abandoned the task. . . . Many have been pained to see him take a step backward and give himself up to the study of musical archæology; but I am not saddened by it, I understand it. His development was exactly contrary to mine: I began with the ancients, and he started with Glinka, Liszt, and Berlioz. After he was saturated with their music, he entered into an unknown sphere, which for him has the character of true novelty." Yet in 1877 Borodine, Rimsky-Korsakoff, Liadoff, and Cui were working together amicably on the amazing "Paraphrases" for pianoforte, which Liszt valued highly, and to which he contributed; and after the death of Borodine, in 1887, Rimsky-Korsakoff undertook the revision and the publication of his friend's manuscripts. He completed, with the aid of Glazounoff, the opera "Prince Igor" (St. Petersburg, 1890), just as he had completed and prepared for the stage Dargomijski's "Stone Guest" (St. Petersburg, 1872) and Moussorgsky's "Khovanschtchina" * (St. Petersburg, 1886, by the Dramatic Musical Society; Kief, 1892); yet he was more radical and revolutionary in his views concerning the true character of opera than was Borodine. And when, in 1881, Nikisch conducted "Antar" at the Magdeburg festival, it was

* Rimsky-Korsakoff also orchestrated Moussorgsky's Intermezzo for pianoforte and "La Nuit sur le Mont-Chauve" (St. Petersburg, 1886).

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Borodine who conveyed to the conductor the wishes of Rimsky-Korsakoff concerning the interpretation.

Liszt held Rimsky-Korsakoff in high regard. Rubinstein brought the score of "Sadko" * to him and said, "When I conducted this it failed horribly, but I am sure you will like it"; and the fantastical piece indeed pleased Liszt mightily. Liszt's admiration for the Russian is expressed in several letters. Thus, in a letter (1878) to Bessel, the publisher, he mentions "the 'Russian national songs edited by N. Rimsky-Korsakoff,' for whom I feel high esteem and sympathy. To speak frankly, Russian national music could not be more felt or better understood than by Rimsky-Korsakoff." In 1884 he thanked Rahter, the publisher at Hamburg, for sending him the "Slumber Songs" by Rimsky-Korsakoff, "which I prize extremely; his works are among the rare, the uncommon, the exquisite." To the Countess Louise de Mercy-Argenteau † he wrote in 1884: "Rimsky-Korsakoff, Cui, Borodine, Balakireff, are masters of striking originality and worth. Their works make up to me for the ennui caused to me by other works more widely spread and more talked about. . . . In Russia the new composers, in spite of their remarkable talent and knowledge, have as yet but a limited success. The high people of the Court wait for them to succeed elsewhere before they applaud them at Petersburgh. Apropos of this, I recollect a striking remark which the late Grand Duke Michael made to me in '43: 'When I have to put my officers under arrest, I send them to the performances of Glinka's operas.' Manners are softening, and Messrs. Rimski, Cui, Borodine, have themselves attained to the grade of colonel." In 1885 he wrote to her: "I shall assuredly not cease from

* Habets tells this story as though Rubinstein had conducted "Sadko" at Vienna; but the first performance of the work in that city was at a Gesellschaft Concert in 1872. Did not Rubinstein refer to a performance at St. Petersburg?

† She was a zealous propagandist in the Netherlands of the New Russian School. Her husband, chamberlain of Napoleon III., died in 1888, and she then left Belgium, her native land, and moved to St. Petersburg, where she died in 1890.

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my propaganda of the remarkable compositions of the New Russian School, which I esteem and appreciate with lively sympathy. For six or seven years past at the Grand Annual Concerts of the Musical Association, over which I have the honor of presiding, the orchestral works of Rimsky-Korsakoff and Borodine have figured on the programmes. Their success is making a crescendo, in spite of the sort of contumacy that is established against Russian music. It is not in the least any desire of being peculiar that leads me to spread it, but a simple feeling of justice, based on my conviction of the real worth of these works of high lineage."

Liszt's enthusiasm was shared by von Bülow, who wrote to the *Signale* in 1878: "Rimsky-Korsakoff's 'Antar,' a programme-symphony in four movements, a gorgeous tone-picture, announces a tone-poet. Do you wish to know what I mean by this expression? A tone-poet is first of all a romanticist, who, nevertheless, if he develop himself to a genius, can also be a classic, as, for example, Chopin."

***

Two more recent opinions concerning the music of this Russian composer are worthy of consideration.

Mr. Heinrich Pudor, in an essay, "Der Klang als sinnlicher Reiz in der modernen Musik" (Leipsic, 1900), wrote: "Rimsky-Korsakoff is in truth the spokesman of modern music. Instrumentation is everything with him; one might almost say, the idea itself is with him instrumentation. His music offers studies and sketches in orchestration which remind one of the color-studies of the Naturalists and the Impressionists. He is the Degas or the Whistler of music. His music is sensorial, it is nourished on the physical food of sound. One might say to hit it exactly, though in a brutal way: the hearer tastes in his music the tone, he feels it on his tongue."

And Mr. Jean Marnold, the learned and brilliant critic of the *Mercure*

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de France, wrote in an acute study of the New Russian School (April, 1902): "Of all the Slav composers, Rimsky-Korsakoff is perhaps the most charming and as a musician the most remarkable. He has not been equalled by any one of his compatriots in the art of handling timbres, and in this art the Russian school has been long distinguished. In this respect he is descended directly from Liszt, whose orchestra he adopted, and from whom he borrowed many an old effect. His inspiration is sometimes exquisite; the inexhaustible transformation of his themes is always most intelligent or interesting. As all the other Russians, he sins in the development of ideas through the lack of cohesion, of sustained enchainment, and especially through the lack of true polyphony. The influence of Berlioz and of Liszt is not less striking in his manner of composition. 'Sadko' comes from Liszt's 'Ce qu'on entend sur la montagne'; 'Antar' and 'Scheherazade' at the same time from 'Harold' and the 'Faust' Symphony. The oriental monody seems to throw a spell over Rimsky-Korsakoff which spreads over all his works a sort of 'local color,' underlined here by the chosen subjects. In 'Scheherazade,' it must be said, the benzoin of Arabia sends forth here and there the sickening empyreuma of the pastilles of the harím. This 'symphonic suite' is rather a triple rhapsody in the strict meaning of both word and thing. One is at first enraptured, astonished, amused, by the wheedling grace of the melodies, the fantasy of their metamorphoses, by the dash of the sparkling orchestration; then one is gradually wearied by the incessant return of analogous effects, diversely but constantly picturesque. All this decoration is incapable of supplying the interest of an absent or faintly sketched musical development. On the other hand, in the second and the third movements of 'Antar,' the composer has approached nearest true musical superiority. The descriptive, almost dramatic, intention is realized there with an unusual sureness, and, if the brand of Liszt remains ineffaceable, the ease of construction, the breadth and the co-ordinated progression of combinations mark a mastery and an originality that are rarely found among the composers of the far North, and that no one has ever possessed among the 'Five.'"

See also a study of Rimksy-Korsakoff by Camille Bellaigue ("Impressions Musicales et Littéraires," pp. 97–140).

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Mme. Kirkby Lunn was born at Manchester, England. She studied singing there with J. W. Greenwood, with Visetti at the Royal College of Music, London, where she won the All England Scholarship, and later with Jacques Bouhy, of Paris. Her first appearance in London was as Margaret in a performance of Schumann's "Genoveva," given by the Royal College of Music at Drury Lane Theatre, Dec. 6, 1893, the first performance of the opera on any stage in England. On March 2, 1896, she created the part of Nora in Villiers Stanford's "Shamus O'Brien," produced at the Opéra Comique, London. She then joined the Carl Rosa Opera Company. In 1897 (Oct. 23) she created the part of Eila in Hamish MacCunn's opera, "Diarmid," produced by the Carl Rosa Company at Covent Garden Theatre. She was the Brangäne in the first performance of "Tristan and Isolde" in English (Liverpool, April 15, 1898). On May 8, 1902, as a member of the Royal Opera, Covent Garden, she appeared as Ortrud; but she had sung minor parts in the same company a season or so before. She has sung the chief mezzo-soprano as well as contralto parts in current repertory operas, and has also sung in oratorio and concert. In 1899 she was married to Mr. W. J. K. Pearson, of London.

Her first appearance in this country was at New York, Dec. 26, 1902, when she sang in "The Messiah" in the afternoon and as Ortrud, in "Lohengrin," at the Metropolitan House at night.

"Stances de Sapho," from "Sapho" . . . . Charles Gounod.

(Born at Paris, June 17, 1818; died there Oct. 18, 1893.)

"Sapho," an opera in three acts, text by Émile Augier, music by Gounod, was performed for the first time at the Opéra, Paris, April 16, 1851. Pauline Viardot created the part of the heroine, and Miss Poinsot,

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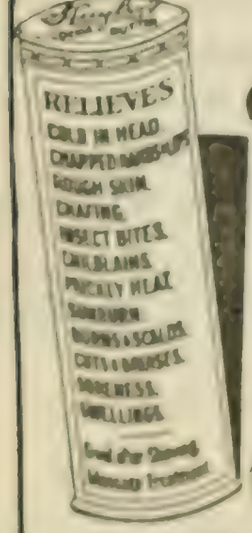
The drama is on the island of Lesbos, at Mytilene, where Pittacus is tyrant. There is a conspiracy against him, and among the conspirators is Phaon, loved passionately by Sappho, the famous poetess, and Glycera, a courtesan. Pytheas loves the latter, and would fain rid himself of his rival. He and Glycera contrive a plot by which Phaon is obliged to leave the island. The political conspiracy is discovered, and the betrayed curse Sappho, whom they accuse of denouncing them. Heartbroken by the reproaches of Phaon, she takes her lyre, sings her last song, "O ma Lyre Immortelle," and throws herself into the sea.

Ah! oui, je me rappelle. Tout ce qui m'attachait à la vie est brisé. Il ne me reste plus que la nuit éternelle, pour reposer mon cœur, de douleur épuisé.

O ma lyre immortelle,
Qui dans les tristes jours,
A tous mes maux fidèle,
Les consolais toujours,
En vain ton doux murmure
Veut m'aider à souffrir.
Non tu ne peux guérir
Ma dernière blessure :
Ma blessure est au cœur.
Seul le trépas peut finir ma douleur.

Adieu! flambeau du monde,
Descends au sein des flots.
Moi, je descends sous l'onde,
Dans l'éternel repos.
Le jour qui doit éclore
Phaon luira pour toi,
Mais sans penser à moi.
Tu reverras l'aurore.
Ouvre toi, gouffre amer.
Je vais dormir pour toujours dans la mer.

Ah! yes, now I remember. All ties that to this life e'er enchained me are broken; and now eternal night alone to me remaineth, to rest my weary heart from its grief and its woe.



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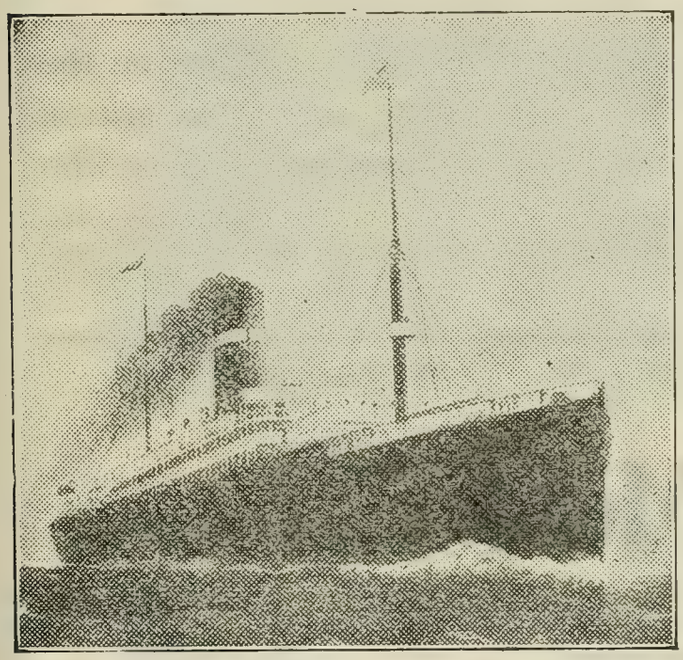
O my dear harp immortal,
Who in my saddest day
With thy sweet tones consoling
Could chase my grief away,
All vainly now hast sounded
To assuage my deep pain:
Thou canst not heal again.
To the heart am I wounded,
Joy for me is no more:
Sorrow is mine till my sad life is o'er.

Farewell, thou torch of heaven,
Still light the sea's calm breast,
While 'neath the wave descending
I seek eternal rest.
Bright, rosy light of morning
Will soon arrive for thee.
Ah, think no more of me,
For thee sweet joy is dawning.
Yawning gulf, open wide!
I soon shall sleep evermore
'neath the tide.

(Translation by M. J. Barnett.)

The opera was performed nine times in 1851. In 1858 it was reduced to two acts. Mme. Artot then sang the part of Sappho, but only ten performances were given. The opera in four acts, with text revised by Augier and with additional music by Gounod, was produced on April 2, 1884. Mme. Krauss was the Sappho, and for the first time Pittacus



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impersonated by Plançon) appeared on the stage. There were twenty-nine performances that year.

Other stage works with Sappho as heroine: "Saffo," Mayr (Venice, 1794); Duca Riario-Sforza (Florence, 1820); Pacini (Naples, 1840); Ferrari (Venice, 1841); ballet by Brambilla (Milan, 1819); "Il Salto di Leucade," Mosca (Naples, 1812); ballet, "Sappho," Mazzinghi (about 1800); "Il Saut de Leucade," Legat de Furcy (about 1790); operetta, Diacche (Paris, 1872); "Sapho," J. P. E. Martini (Paris, 1794); Reicha (Paris, 1822); Bernard van Bree (Amsterdam, 1834); Kanne (about 1820); ballet, "Sappho von Mytilene," J. N. Hummel (about 1820); "Phaon," Piccini (Choisy, 1778). There are cantatas, as by Beaulieu (Paris, 1813) and Louis Lacombe (Paris, 1878); overtures, as by Goldmark; solo scene with orchestra by Randegger (London, 1875), etc.

Pacini's "Saffo" was produced here at the Howard Athenæum by the Havana Opera Company, May 4, 1847, with Tedesco, Sofie Marini, Perozzi, and Bataglini as the chief singers; and it was given in Boston as late as 1860 (May 29), with Gazzaniga as the heroine.

SUITE NO. 1, FROM "L'ARLÉSIENNE" . . . . . GEORGES* BIZET.

(Born at Paris, Oct. 25, 1838; died at Bougival the night of June 2–3, 1875.)

When Léon Carvalho was manager of the Vaudeville Theatre, Paris, he wished to revive the melodrama, the dramatic piece with incidental and at times accentuating music. He chose as dramatist Alphonse Daudet, who happened to have a Provençal play ready for the Vaudeville. He chose as musician Bizet, whose "Djamileh," an opera in one act produced at the Opéra-Comique on May 22, 1872, had been praised by only a few critics. The libretto and the incapacity of a Mme. Prelly, a woman of society who

* Alexandre César Léopold Bizet is the name of the composer of "Carmen." The name Georges was given to him by his godfather; and as Georges he was always known to his family, his friends, and the world at large. Only in official papers, as a citizen of France, and in the archives of the Conservatory, was he named Alexandre César Léopold.

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longed for applause as a public singer, did woeful injury to the composer. Bizet was accused of being a Wagnerite, and Wagner was not then in fashion.

"L'Arlésienne," a piece in three acts, was produced at the Vaudeville on Oct. 1, 1872. The cast was as follows: Balthazar, Parade; Fréderi, Abel; Mitifio, Régnier; Le Patron Marc, Colson; Francet, Cornaglia; L'Équipage, Lacroix; Rose Mamaï, Mme. Fargueil; Mère Renaud, Mme. Alexis; L'Innocent, Miss Morand; Vivette, Jeanne Bartet. The play was not liked, and there were only fifteen performances. Various objections were made against it: there was no action; it was "too literary"; it was too psychological, etc. The audience chattered or yawned during the prelude and the entr'actes. Good-natured dramatic critics asked why there was such "orchestral cacophony"; but the menuet-intermezzo pleased by its frank, gay rhythm. The music as a whole shared the fate of the piece. "Its character harmonizes happily with the general color of the work. . . . There is nothing distinguished in the score. . . . The composer seems to have wished to hide himself behind the dramatist. The melodrama thus loses in importance."

Now the orchestra at the Vaudeville was singularly composed. According to Adolphe Jullien, it was made up of 7 first violins, no second violins, 2 violas, 5 'cellos, 2 double-basses, flute, oboe, cornet-à-pistons, 2 horns, 2 bassoons, drums, harmonium, piano. Charles Pigot gives a different list: 2 flutes, an oboe interchangeable with cor anglais, 1 clarinet, 2 bassoons, 1 saxophone, 2 horns, kettle-drums, 7 violins, 1 viola, 5 'cellos, 2 double-basses, piano. Pigot says the harmonium was put in the wings to support the choruses in this particular piece, and it was played now by Bizet and now by Guiraud.* For this orchestra Bizet wrote his original score. The conductor was Constantin.†

* Ernest Guiraud was born at New Orleans (U. S. A.) in 1837; he died at Paris in 1892. Educated at the Paris Conservatory, he took the *prix de Rome* in 1859. He wrote operas, orchestral suites, and overtures, pieces for solo instruments, songs, and a Treatise on Instrumentation. He taught at the Conservatory, and was a member of the Institute.

† Titus Charles Constantin, born at Marseilles in 1835, died in Paris in 1891. A conductor of concert, theatre, and opera orchestras, he wrote some overtures and other pieces.

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After the failure of the piece Bizet chose certain numbers out of the twenty-seven, rescored them, and arranged them in the form of a suite. The first performance of this version was at a Pasdeloup Concert on Nov. 10, 1872. The first performance of this suite in Boston was at a Philharmonic Concert on April 2, 1881. After the death of Bizet a suite No. 2 was arranged by Guiraud from other numbers of the melodrama.

This suite is scored for 2 flutes, 2 oboes (the second of which is interchangeable with cor anglais in the first movement), 2 clarinets, 2 bassoons, alto saxophone, 4 horns, 2 trumpets, 2 cornets, 3 trombones, kettle-drums, snare-drum, harp, strings.

"L'Arlésienne" was revived at the Odéon, Paris, on May 5, 1885, when Bizet's revised score was played by Colonne's orchestra. Paul Mounet was the Balthazar; Lambert the younger, Fréderi; Aimée Jeanne Tessandier, Rose Mamaï; Irma Crosnier, Mère Renaud; Eugénie Yahne, L'Innocent; and Miss Hadamard, Vivette. Edmond de Goncourt, in the Journal des Goncourts, wrote about this first performance: "Public cold, icy cold. Mme. Daudet beats her fan about her with the angry rustling of the wings of fighting birds. Audience still cold, ready to titter and sneer at the piece. It applauds the music enthusiastically. Suddenly Mme. Daudet, who is leaning in a state of pitiful depression against the side of the box, exclaims: 'I'm going home to bed; it makes me sick to stay here.' Thank God, with the third act the piece goes, and its quality and the acting of Tessandier provoke loud applause in the last scenes." Here is a list of the performances at the Odéon: 1885, 60; 1886, 14; 1887, 42; 1889, 8; 1890, 19; 1891, 6; 1898, 30; 1899, 11; 1900, 30; 1901, 9.

The piece was performed with Bizet's music in Germany for the first time on Sept. 8, 1899, at Bremen. "The Woman of Arles," a version by Charles H. Meltzer and Willy Schulz, was produced at the Broadway Theatre, New York, on March 22, 1897, when Agnes Booth was the Rose Mamaï; Rosa Rand, Mère Renaud; Florence Thornton, The Innocent, Mary Haines, Vivette; Charles M. Kent, Balthazar; John Kellerd, Fréderi. The other parts were taken by Augustus Cook, Horace Lewis, Walter Craven.* Mr. Seidl led the orchestra.

An opera in four acts founded on Daudet's piece and entitled "L'Arlesiana," libretto by Leopoldo Marenco, music by Francesco Ciléa, was produced at the Lyric Theatre, Milan, on Nov. 27, 1897. Three numbers were encored, and the composer was called before the curtain twenty-one times. The chief singers were Mmes. Frida Rici-De Paz, Tracey, and Orlandi; Caruso, Casini, Aristi, and Frigotti.

*
* *

*Laura Moore sang an air in this performance. Born at Terre Haute, Jan. 6, 1863, she took the first prize for singing at the Paris Conservatory in 1885. She sang Ophelia in Thomas's "Hamlet" early in 1888 at the Opéra, but her voice was not large enough for the hall. On her return to this country she sang for a time in concert and in operetta. Thus she was heard in Boston in "The Oolah" (1889) and in "The Lion Tamer" (1893).

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The plot of "L'Arlesienne" is the story of a young farmer of Carmague, Frederi, the son of Rose Mamaï, of Castelet. He is madly in love with a girl of Arles, a brunette, who is irresistible in the farandole; and he would fain wed her. She is not seen in the drama.* Frederi is told at last that she is unworthy the love of any honest man; and he, thinking that contempt can kill passion, swears he will forget her. The baleful beauty of the woman haunts him day and night. The maiden Vivette, with whom he has grown up, wishes to console him; but, when he would woo her, the woman of Arles comes between them. Thus tortured by jealousy, hatred, love, despair, on a night when the peasants are celebrating the Festival of Saint Eloi, and dancing the farandole to the sound of flute and tambourine, Frederi hurls himself from the garret window of the farmhouse and dashes his skull against the pavement of the court.

As a contrast to this furious passion there is the pure love of the long-separated shepherd Balthazar and Mère Renaud. There is also the Innocent, the young brother of Frederi, whose brain begins to work only as the tragedy deepens, and at last is awakened to full consciousness by the catastrophe.

Prelude.

The Prelude of the suite is the prelude of the dramatic piece. It is founded on three themes,—the Noël, the theme of the Innocent, the theme of Fréderi's insane passion. It opens Allegro deciso in C minor, 4-4, with a strongly marked theme given to the violins, violas, 'cellos, clarinets, bassoons, horns, cor anglais, saxophone. The tune, given out in unison, is an old Provençal Noël, or Christmas song, concerning which there is a dispute; for some, as Julien Tiersot, say that the tune is "The March of Turenne's Regiment"; that it became popular in Provence, and was adopted there as the national song, the "Marcho dei Rèi"; while others, as the learned J. B. Weckerlin, say this title, "March of Turenne," was given by Castil Blaze to a march published by him in 1855 or 1856, and that the tune was not used by the soldiers under Turenne.† The tune in its original form, for Bizet made some rhythmic changes, may be found, with the words attributed to King René, in "Lou Tambourin," by F. Vidal, the younger, published at Avignon (pp. 258, 259). The words by René,‡ Comte d'Anjou et de Provence, first Duke of Lorraine, and King of Sicily (1408–80), are of course much earlier than the air, even if it had been left in Provence by Turenne's men: —

* And so it is with the charming widow in the old farce, "Dunducketty's Picnic." Yet, when an English adaptation of "L'Arlésienne" was produced in London, this woman of Arles was introduced in the scene of the farandole, that the curiosity of the audience might be gratified. When "The Woman of Arles" was about to be produced in New York, a passionnate press agent announced, with a marked display of hysteria, that Mrs. Agnes Booth would "impersonate the title-rôle."

† But the air itself is by many years older than its title. Bizet used more than one Provençal melody in "L'Arlésienne." The theme of the farandole is that of the "Danso dei Chivau-Frus": "The flute weds itself to the pan, pan, pan of the tambourine." The lullaby of the Innocent is the old melody, "Er dóu Guet." (See "Lou Tambourin," by F. Vidal, the younger, pp. 246, 248.)

‡ Concerning King René as musician and patron of music see Albert Jacquot's "La Musique en Lorraine" (Paris, 1882), pp. 4–7.

De matin,
Ai rescountra lou trin,
De tres grand Rèi qu'anavon en viàgi.

Or, as the French version has it: —

De bon matin
J'ai rencontré le train
De trois grands rois qui allaient en voyage,
De bon matin
J'ai rencontré le train
De trois grands rois dessus le grand chemin.

Venaient d'abord
Des gardes du corps,
Des gens armés avec trente petits pages,
Venaient d'abord
Des gardes du corps
Des gens armés dessus leur justaucorps.

Sur un char
Doré de toutes parts,
On voit trois rois modestes comme d'anges;
Sur un char
Doré de toutes parts,
On voit trois rois parmi les étendards.

This Noël is prominent as march and as chorus in the third act of the piece.

Variations follow the singularly frank and sonorous exposition of this theme.

I. C minor. A smooth and flowing variation for flute, clarinet, cor anglais, bassoons.

II. C minor. A livelier variation for full orchestra, at first pianissimo, sharply rhythmed, and with an effective use of the snare-drum.

III. C major. Variation for 2 horns and 'cellos, with counterpoint for the bassoon.

IV. C minor. Variation in march form for full orchestra.

The second section of this Prelude is founded on the typical theme of the Innocent, which shadows him throughout the play. The theme is used at length in the melodrama of the first act, and is highly developed in the entr'acte, Act III., scene ii. Thus it accompanies significantly the speech of Balthazar: "They say he will never be cured, but I do not think so. It has seemed to me for some time that there is a stirring in that little brain, as in the cocoon of the silkworm when the butterfly is about to leave. This child is on the point of awaking." The air, andante molto, A flat major, 4-4, is played by the alto saxophone, accompanied by muted strings, while at every second measure there is an ever-recurring sigh of the clarinet. The accompaniment is afterward strengthened by flutes and cor anglais.

The theme of Frederi serves for the finale,— the theme that is used with thrilling effect when Balthazar exclaims at the end of the piece, "Go to the window: you will see whether one does not die of love!" In this Prelude it is introduced by first violins and violas. Later, violins, violas, and 'cellos play it feverishly against triplets in the wind instruments. The Prelude ends in G major.

Minuetto.

Allegro giocoso, E-flat, 3-4. This is No. 17 of Act II. in the score of the play. It is known in the complete version as Intermezzo. It has also been entitled "Menuet des Vieillards" and "Menuet-valse." It is, as a matter of fact, an entr'acte, which is independent of the orchestral prelude to Act III.; and it is intended to serve as a halting-place between the exposition, which occupies three scenes, and the dénouement, which is more swiftly contrived. The Trio is said to characterize "the tender and resigned affection of Balthazar and Mère Renaud," but here is probably another instance of an imaginative commentator. In this Trio the melody is played by saxophone and clarinet, while violins ornament with arabesques. In the reprise of the Trio the air is played by violins and 'cellos, with the embroidery of flutes and clarinets.

Adagietto.

This Adagietto — it is an Adagio in the score for the play — F major, 3-4, is for muted strings without double-basses. The scene is the Court of Castelet. The music is played during the conversation of Mère Renaud and Balthazar. It is impossible to preserve in English the exquisite simplicity and flavor of Daudet's prose; his lines must suffer a sea-change.

Balthazar.

God keep you, Renaud!

Mère Renaud.

Oh! O my poor Balthazar.

Balthazar (*in a low voice*).

It's my fault. I knew you were coming. I should not have stayed.

Mère Renaud.

Why not? To keep your oath? Bah! that is not worth the trouble. God himself has not wished that we should die without a meeting, and for this he put love in the hearts of those children there. And, after all, he owes us this as a reward for our bravery.

Balthazar.

Yes, there was need of courage. Leading my beasts, I sometimes saw the smoke of your dwelling, and it seemed to make a sign to me: "Come! She is here!"

And when I heard your dogs bark, and I recognized you and your great cape afar off, it took all my strength to keep me from running toward you. And now, at last, our trouble is at an end, and we can look on each other without blushing. Balthazar!

BALTHAZAR.

Renaud!

MÈRE RENAUD.

Would you be ashamed to kiss me now, all old and wrinkled by years as I am?

BALTHAZAR.

Oh!

MÈRE RENAUD.

Well, press me close to your heart. For fifty years I have owed you this kiss of friendship.

CARILLON.*

E major, 3-4. The Carillon is the orchestral prelude to the fourth scene, the Court of Castelet. The courtyard of the old farmhouse is in full festival dress for the betrothal of Fréderi and Vivette and for the Festival of Saint Eloi, the patron saint of husbandry.† There are garlanded May-poles, and above the gate is a huge bouquet of cornflowers and poppies. There is a persistent chiming figure, G-sharp, E, F-sharp, for fifty-six measures, which is relieved only by counter-themes. This theme is first given to horns, harp, second violins.

Then comes the episode, "The Entrance of Mère Renaud," andantino, C-sharp minor, 6-8, a duet for flutes, after which oboes join flute. Mère Renaud enters, leaning on Vivette and Fréderi.

The Carillon is resumed, and it ends the suite.

* * *

Camille Bellaigue some years ago protested against the separation of this music from the drama: "As though one could detach the colors from the canvas; as though the supreme beauty of these melodies, these ritornels, these chords (for sometimes there are only chords) did not consist in rigid adherence to the situations, the speech, the gestures."

* * *

The suite has been played at these concerts Jan. 7, 1893, Nov. 10, 1894, Dec. 23, 1897. It has also been played at an extra and a "popular" concert given by this orchestra.

* "Carillon," formerly "quadrillon," a chiming with four bells. The term is now applied to a system of bells arranged for the performance of a tune, which itself is also called "carillon." The term is loosely used to denote any chiming where there is rhythm or accord. For curious information concerning carillons see Kastner's "Parémiologie Musicale de la Langue Française" (Paris, 1866) and J. D. Blavignac's "La Cloche" (Genève, 1877), pp. 141–144. The old terms for sounding three bells were "treseler, tresiller, trioler." The most famous ancient carillon, or chime of bells, was that at Alost, in Belgium, which was constructed in 1482 or 1487. Next to it was an older one, that of Dunkirk, which, mounted in 1437, was restored in 1628 and again since then. And there was an old dance, "Le Carillon de Dunkerque," still seen at children's parties in France, a dance in rapid 2-4 or 6-8. The tune was set to musical words of a scurvy nature. (See Desnoiresterres' "Dictionnaire de la Danse," Paris, 1895.)

† But some hagiologists say that Saint Eloi, or Eligius, was the patron of all artisans who use the hammer. Eloi, born at Châtelat or Catillac in 588, died in 659. He was the goldsmith, bishop, and treasurer of King Dagobert. A man far in advance of his period, he forbade feasting on Thursday in honor of Jupiter, worshipping trees, lights, rocks, hanging talismans on men, women, and animals, shrieking during an eclipse to relieve the sun or moon, considering sneezing or flights and calls of birds as things of portent, or reckoning days as lucky or unlucky.

"Sea Pictures," a Cycle of Five Songs for Contralto and Orchestra, Op. 37 . . . . . Edward Elgar.

(Born at Broadheath, near Worcester, England, June 2, 1857; now living at Malvern.)

Madam Lunn will sing only Nos. 1 and 3.

These songs were written for Clara Butt,* and were first sung by her at the Norwich Festival of 1899 (October 5).

1. SEA SLUMBER SONG.

BY RODEN NOEL.

Sea birds are asleep,
The world forgets to weep,
Sea murmurs her soft slumber-song
On the shadowy sand
Of this elfin land;
"I, the mother mild,
Hush thee, O my child,
Forget the voices wild!
Isles in elfin light
Dream, the rocks and caves,
Lulled by whispering waves,
Veil their marbles bright,
Foam glitters faintly white
Upon the shelly sand
Of this elfin land;
Sea-sound, like violins,
To slumber woos and wins,
I murmur my soft slumber-song,
Leave woes, and wails, and sins,
Ocean's shadowy might
Breathes good-night,
Good-night!"

2. IN HAVEN (CAPRI).

BY C. A. ELGAR.

Closely let me hold thy hand,
Storms are sweeping sea and land;
Love alone will stand.
Closely cling, for waves beat fast,
Foam-flakes cloud the hurrying blast;
Love alone will last.

Kiss my lips, and softly say:
"Joy, sea-swept, may fade to-day;
Love alone will stay."

3. SABBATH MORNING AT SEA.

FROM A POEM BY MRS. BROWNING.

The ship went on with solemn face;
To meet the darkness on the deep,
The solemn ship went onward.
I bowed down weary in the place;
For parting tears and present sleep
Had weighed mine eyelids downward.

*Clara Butt sang in Boston at a Symphony Concert, Oct. 28, 1899, "Divinités du Styx," from Gluck's "Alceste," and "My Heart is Weary," from "Nadeshda," by Goring Thomas. She gave recitals in Association Hall, November 23 and November 28 of the same year. Born at Southwick, near Brighton, England, she sang in concert in 1889, and made her début in London, Dec. 7, 1892, in Sullivan's "Golden Legend." She studied with Rootham at Bristol, at the Royal College of Music, London, with Bouhy at Paris, and in Berlin with Gerster. She was married to Mr. Kennerly Rumford, a baritone, June 26, 1900.

The new sight, the new wondrous sight!
The waters around me, turbulent,
The skies, impassive o'er me,
Calm in a moonless, sunless light,
As glorified by even the intent
Of holding the day glory!

Love me, sweet friends, this sabbath day.
The sea sings round me while ye roll
Afar the hymn, unaltered,
And kneel, where once I knelt to pray,
And bless me deeper in your soul,
Because your voice has faltered.

And though this sabbath comes to me
Without the stolèd minister,
And chanting congregation,
God's spirit shall give comfort. He
Who brooded soft on waters drear,
Creator on creation,

He shall assist me to look higher,
Where keep the saints, with harp and song,
An endless sabbath morning,
And, on that sea commixed with fire,
Oft drop their eyelids raised too long
To the full Godhead's burning.

4. WHERE CORALS LIE.

BY RICHARD GARNETT.

The deeps have music soft and low
When winds awake the airy spry,
It lures me, lures me on to go
And see the land where corals lie.

By mount and mead, by lawn and rill,
When night is deep, and moon is high
That music seeks and finds me still,
And tells me where the corals lie.

Yes, press my eyelids close, 'tis well;
But far the rapid fancies fly
To rolling worlds of wave and shell,
And all the lands where corals lie.

Thy lips are like a sunset glow,
Thy smile is like a morning sky,
Yet leave me, leave me, let me go,
And see the land where corals lie.

5. THE SWIMMER.

FROM A POEM BY A. LINDSAY GORDON.

With short, sharp, violent lights made vivid,
To southward far as the sight can roam,
Only the swirl of the surges livid,
The seas that climb and the surfs that comb.
Only the crag and the cliff to nor'ward,
And the rocks receding, and reefs flung forward,
Waifs wreck'd seaward, and wasted shoreward,
On shallows sheeted with flaming foam.

A grim, grey coast and a seaboard ghastly,
And shores trod seldom by feet of men —
Where the batter'd hull and the broken mast lie,
They have lain embedded these long years ten.
Love! when we wandered here together
Hand in hand through the sparkling weather,
From the heights and hollows of fern and heather,
God surely loved us a little then.

The skies were fairer and shores were firmer —
The blue sea over the bright sand roll'd;
Babble and prattle, and ripple and murmur,
Sheen of silver and glamour of gold.
. . . . . .

So, girt with tempest and wing'd with thunder
And clad with lightning and shod with sleet,
And strong winds treading the swift waves under
The flying rollers with frothy feet.
One gleam like a bloodshot sword-blade swims on
The sky line, staining the green gulf crimson,
A death-strike fiercely dealt by a dim sun
That strikes through his stormy winding-sheet.

O brave white horses! you gather and gallop,
The storm sprite loosens the gusty reins;
Now the stoutest ship were the frailest shallop
In your hollow backs, on your high-arched manes.
I would ride as never a man has ridden
In your sleepy, swirling surges hidden;
To gulfs foreshadow'd through strifes forbidden,
Where no light wearies and no life wanes.

***

This cycle was sung in Boston by Miss Louise Ainsworth, Oct. 25, 1900; by Miss Lucie Tucker, Feb. 6, 1901; and by Mr. Stephen Townsend, baritone, April 15, 1902,— in each instance with pianoforte accompaniment.

Symphony in C major, No. 2, Op. 61 . . . . Robert Schumann.

(Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856.)

In October, 1844, Schumann left Leipsic, where he had lived for about fourteen years. He had given up the editorship of the *Neue Zeitschrift* in July. He had been a professor of pianoforte playing and composition at the Leipsic Conservatory from April, 1843; but he was a singularly reserved man, hardly fitted for the duties of a teacher, and he was without disciples. He was in a highly nervous condition, so that his physician said he must not hear too much music. A change of scene might do him good.

Schumann therefore moved to Dresden. "Here," he wrote in 1844, "one can get back the old lost longing for music; there is so little to hear.

This suits my condition, for I still suffer very much from my nerves, and everything affects and exhausts me directly." He lived a secluded life. He saw few, and he talked little. In the early eighties they still showed in Dresden a restaurant frequented by him, where he would sit alone hours at a time, dreaming day-dreams. He tried sea-baths. In 1846 he was exceedingly sick, mentally and bodily. "He observed that he was unable to remember the melodies that occurred to him when composing, the effort of invention fatiguing his mind to such a degree as to impair his memory." When he did work, he applied himself to contrapuntal problems.

The Symphony in C major, known as No. 2, but really the third,— for the one in D minor, first written, was withdrawn after performance, remodelled, and finally published as No. 4,— was composed in the years 1845 and 1846. Other works of those years are four fugues for pianoforte, studies and sketches for pedal piano, six fugues on the name of Bach for organ, intermezzo, rondo, and finale to "Fantasie" (published as Concerto, Op. 54), five songs by Burns for mixed chorus, four songs for mixed chorus, Op. 59, and a canon from Op. 124. The symphony was first played at the Gewandhaus, Leipsic, under Mendelssohn's direction, on Nov. 5, 1846.* The performance in Boston was at a concert of the Harvard Musical Association, March 1, 1886. The Philharmonic Society of New York performed it as early as Jan. 14, 1854.

Schumann wrote from Dresden on April 2, 1849, to Otten,† a writer and conductor at Hamburg, who had brought about the performance of the symphony in that city: "I wrote the symphony in December, 1845, when I was still half-sick. It seems to me one must hear this in the music. In the Finale I first began to feel myself; and indeed I was much better after I had finished the work. Yet, as I have said, it recalls to me a dark period of my life. That, in spite of all, such tones of pain can awaken interest, shows me your sympathetic interest. Everything you say about the work also shows me how thoroughly you know music; and that my melancholy bassoon in the adagio, which I introduced in that spot with especial fondness, has not escaped your notice, gives me the greatest pleasure." In the same letter he expressed the opinion that Bach's Pas-

* The first part of the programme included the overture, an aria, and the finale of Act II. of "Euryanthe" and the overture and finale of Act II. of "William Tell." The latter overture made such a sensation under Mendelssohn's direction that it was imperiously redemanded. The symphony, played from manuscript, pleased very few. Some went so far as to say that the demand for a second performance of Rossini's overture was a deliberate reflection on Schumann, whose symphony was yet to be heard.

† Georg Dietrich Otten, born at Hamburg in 1824, showed a marked talent for drawing, which he studied, as well as the pianoforte and the organ: but he finally devoted himself to music, and became a pupil of Schneider at Dessau (1840-42). He taught at Hamburg, and led the concerts of the Hamburg Musik-Verein, which he founded, from 1853 to 1864. In 1865 he moved to Vevey, Switzerland.

sion according to John was more powerful and poetic work ... s Passion according to Matthew.

And yet when Jean J. H. Verhulst of the Hague (1816–91) visited Schumann in 1845, and asked him what he had written that was new and beautiful, Schumann answered he had just finished a new symphony. Verhulst asked him if he thought he had fully succeeded. Schumann then said: "Yes, indeed, I think it's a regular Jupiter."

***

There is a dominating motive, or motto, which appears more or less prominently in three of the movements. This motto is proclaimed at the very beginning, Sostenuto assai, 6-4, by horns, trumpets, alto trombone, pianissimo, against flowing counterpoint in the strings. This motto is heard again in the finale of the following allegro, near the end of the scherzo, and in the concluding section of the finale. (It may also be said here that relationship of the several movements is further founded by a later use of other fragments of the introduction and by the appearance of the theme of the adagio in the finale.) This motto is not developed: its appearance is episodic. It is said by one of Schumann's biographers that the introduction was composed before the symphony was written, and that it was originally designed for another work. The string figure is soon given to the wood-wind instruments. There is a crescendo of emotion and an acceleration of the pace until a cadenza for the first violins brings in the allegro, ma non troppo, 3-4. The first theme of this allegro is exposed frankly and piano by full orchestra with the exception of trumpets and trombones. The rhythm is nervous, and accentuation gives the idea of constant syncopation. The second theme, if it may be called a theme, is not long in entering. The exposition of this movement, in fact, is uncommonly short. Then follows a long and elaborate development. In the climax the motto is sounded by the trumpets.

The scherzo, Allegro vivace, C major, 2-4, has two trios. The scherzo proper consists of first violin figures in sixteenth notes, rather simply accompanied. The first trio in G major, 2-4, is in marked contrast. The first theme, in lively triplet rhythm, is given chiefly to wood-wind and horns; it alternates with a quieter, flowing phrase for strings. This trio is followed by a return of the scherzo. The second trio, in A minor, 2-4, is calm and melodious. The simple theme is sung at first in full harmony by strings (without double-basses) and then developed against a running contrapuntal figure. The scherzo is repeated, and, toward the close, trumpets and horns loudly sound the motto.

Mr. William Foster Apthorp has contributed an interesting personal note concerning the scherzo. "The late Otto Dresel once told me a curious fact about this first trio. When, as a boy, he was studying under Mendelssohn, in Leipsic, he happened to be left alone one day in Mendelssohn's study. While mousing round there, with a boy's curiosity, he espied on a desk a MS. score that was not in Mendelssohn's handwriting. It turned out to be the MS. of Schumann's C major symphony — then unknown, save to the composer and a friend or two; it had evidently been sent to Mendelssohn to look over. Dresel, much interested in his unexpected find, forthwith began to read the score, and had time to read it through and replace it where he had found it, before Mendelssohn returned. He told me that, curiously enough, the triplet theme of the first trio of the Scherzo was exposed and carried through *by the strings alone.* Yet when, some weeks later, he heard the symphony rehearsed at the Gewandhaus, this theme was played by the wood-wind and horns, just as it stands now in the published score. Dresel thought it pretty plain that Schumann transferred this theme from the strings to the wind on Mendelssohn's advice. It was not uncharacteristic of Schumann's greenness in orchestral matters at the time, that he should not have thought of giving the theme to the wind — after the carnival of the violins in the Scherzo proper — without being prompted thereto by his friend."

The third movement, Adagio espressivo, 2-4, is the development of an extended cantilena that begins in C minor and ends in E-flat major. Violins first sing it; then the oboe takes it, and the song is more and more passionate in melancholy until it ends in the wood-wind against violin trills. This is followed by a contrapuntal episode, which to some is incongruous in this extremely romantic movement. The melodic development returns, and ends in C major.

The finale, Allegro molto vivace, C major, 2-2, opens after two or three measures of prelude with the first theme of vigorous character (full orchestra except trombones). This is lustily developed until it reaches a transitional passage in which the violins have prominent figures. All this is in rondo form. The second theme is scored for violas, 'cellos, clarinets, and bassoons, while violins accompany with the figures mentioned. This theme recalls the opening song of the adagio. A new theme, formed from development of the recollection, long hinted at, finally appears in the wood-wind, and is itself developed into a coda of extraordinary length. Figures from the first theme of the finale are occasionally heard, but the theme itself does not appear in the coda, although there is a reminiscence of a portion of the first theme of the first movement. The motto is sounded by the brass. There is a second exultant climax, in which the introductory motive is of great importance.

This symphony, dedicated to Oscar I., King of Sweden and Norway, is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, kettle-drums, strings.

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Overture to the Opera "Genoveva," Op. 81 . Robert Schumann.

(Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856.)

"Genoveva," opera in four acts, text by Robert Reinick (after the tragedies by Hebbel and Tieck), music by Robert Schumann, was performed for the first time at Leipsic, June 25, 1850. The chief singers were Miss Mayer, Genoveva; Mrs. Günther-Bachmann, Margaretha; Brassin, Siegfried; Widemann, Golo.

As early as 1842 Schumann was eager to compose an opera. He wrote: "Do you know what is my morning and evening prayer as an artist? *German opera. There* is a field for work." He thought of an opera to be founded on Byron's "Corsair," and composed a chorus and aria. He sought anxiously for a subject that might inspire him. At last in 1847 he chose the legend of Geneviève of Brabant. Reinick's text did not fully satisfy him; nor was Hebbel pleased, although he refused to help out the composer. Schumann himself undertook the task of revision. Then there was delay in securing a performance, and at one time Schumann thought of suing the manager of the Leipsic opera-house. When the opera was produced, it was the time, as Schumann wrote to a friend, when one preferred to go into the woods rather than the theatre. There were three performances, and the opera was put aside. It is occasionally revived in Germany, but it never had an abiding-place in a repertory.

***

The legend of Geneviève de Brabant was in detail told, so far as literature is concerned, in the Golden Legend, in the Chronicle (1472) of Matthias Emmich, doctor of theology, and of a Carmelite monastery at Boppard, and by the Jesuit Cerisier; but there were Complaints * founded on the legend before that. In the old story Geneviève, the daughter of

* A "complainte": a folk-song on some tragic event or legend of devotion. It is, first of all, a tale. It is the type of a serious or sad narration in song. Yet it is not an elegy, a "*déploration*."

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the Duke of Brabant, and in 731 wife of Sifroy, Count of the Palatinate, was slandered foully by Golo, steward of the household, because she had not listened to his amorous protestations. She was condemned to death, but this mercy was shown her: she was left to her fate in the Forest of Ardennes. There she gave birth to a child. They lived on roots and herbs and the milk of a hind. Six years afterward Sifroy, who in the meantime had found out that Geneviève was innocent, came upon her by accident when he was hunting. Later writers turned Golo, the monster, into a handsome young man, much to the regret of Heine, who deplored the disappearance of the old chap-books, with their abominable wood-cuts, which were dear to his childhood.

In Schumann's opera Siegfried is ordered by Charles Martel to join him in war against the infidels. Siegfried puts his wife and all he possesses under the care of his friend Golo, farewells his wife, who falls into a swoon; and Golo, already in love with her, kisses her. An old woman, Margaretha, is Golo's mother, but he takes her to be his nurse. Ambitious for him, she plots against Genoveva, who mourns her husband and hears with dismay and anger the wild songs of the carousing servants. Golo brings news of a great victory. She bids him sing, and she accompanies him until he makes love to her; nor will he leave her, till she taunts him with his birth. Drago, the steward, tells him that the servants are insulting the good name of their mistress. Golo says they speak the truth, and when Drago does not believe him he tells him to hide in Genoveva's room. Margaretha, listening at the door, hears the talk. She informs Golo that Siegfried, wounded, is at Strassbourg; that she has intercepted his letter to the Countess, and is going to Strassbourg to nurse him and, as nurse, poison him. Then Golo summons the servants, and they make their way into Genoveva's room, where Drago is found behind the curtains. Golo

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puts a dagger into his heart, to keep his tongue quiet. Genoveva is led to prison.

Siegfried's strength resists the poison of Margaretha. Golo tells him of Genoveva's infidelity, and the tortured Count determines to go into the wilderness, but Margaretha hands him a magic looking-glass, in which he sees Genoveva and Drago. Siegfried commands Golo to avenge him, and at that moment the glass flies in pieces and Drago's ghost enters and bids Margaretha to tell the truth.

Genoveva is taken into the wilderness by men hired to murder her. Golo, after showing her Siegfried's ring and sword, offers her life on a hard condition. She turns from him. He orders the ruffians to do the deed. She clings to the cross and prays. Siegfried comes up with the penitent Margaretha. Golo rushes off and falls from a rocky height.

***

The overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 valve horns, 2 plain horns, 2 trumpets, 3 trombones, kettle-drums, strings.

It begins with an Introduction, Langsam (Slow), C minor, 4-4, which opens with sombre chords of wood-wind and horns over a bass in the strings and a second pair of horns. The first violins have a waving figure in sixteenth notes, which is developed emotionally. The Introduction ends with a recitative-like phrase for the first violins.

The main portion of the overture, Leidenschaftlich bewegt (Allegro appassionato), C minor, 2-2, begins with a passionate first theme, which includes the lamenting figure of the preceding recitative. The second theme, E-flat, is a lively hunting-call for three horns, with a re-enforcement of trumpets in the last measure but one. The second portion of this theme is a melodious phrase for the wood-wind. This theme is developed at length. A figure borrowed from the slow introduction is used in a suc-

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ceeding episode, and with the second theme is used for the building material of the free fantasia. The orchestration of the third part of the movement is much strengthened. The coda is built for a long time on the second theme. Trombones enter in the apotheosis with a figure which in its original shape appeared already in the passage-work of the free fantasia. There is a triumphant end in C major.

***

The overture to "Genoveva" was performed in Boston for the first time at a concert of the Harvard Musical Association, March 1, 1866.

Concerto in E minor for Violin, Op. 64.

Felix Mendelssohn-Bartholdy.

(Born at Hamburg, Feb. 3, 1809; died at Leipsic, Nov. 4, 1847.)

This concerto was begun, or first sketched in part, in July, 1838. Mendelssohn, in a letter dated July 30 of that year, mentions a violin concerto that was running in his head. Ferdinand David, the violinist, insisted that the concerto should be brilliant and the whole of the first solo on the E string. At different times Mendelssohn played parts of the work on the pianoforte to his friends, and the concerto was finished Sept. 16, 1844. It was played for the first time March 13, 1845, by David (1810–73) at a Gewandhaus Concert in Leipsic. There is no doubt that David assisted the composer in revision, and especially in writing the cadenza. The composer did not leave Frankfort to hear the first performance.

The concerto is in three connected movements. The first, allegro molto appassionato, E minor, 2-2, begins immediately with the first theme given out by the solo violin. This theme is developed at length by the solo

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instrument, which then goes on with cadenza-like passage-work, after which the theme is repeated and developed as a tutti by the full orchestra. The second theme is first given out pianissimo in harmony by clarinets and flutes over a sustained organ-point in the solo instrument. The brilliant solo cadenza ends with a series of arpeggios, which continue on through the whole announcement of the first theme by orchestral strings and wind. The conclusion section is in regular form.

The first section of the Andante, C major, 6-8, is a development of the first theme sung by the solo violin. The middle part is taken up with the development of the second theme, a somewhat agitated melody. The third part is a repetition of the first, with the melody in the solo violin, but with a different accompaniment.

The Finale opens with a short introduction, allegretto non troppo, E minor, 4-4. The main body of the Finale, allegro molto vivace, E major, 4-4, begins with calls on horns, trumpets, bassoons, drums, answered by arpeggios of the solo violin and tremolos in the strings.

The chief theme of the rondo is announced by the solo instrument.

The orchestral part of the concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, kettle-drums, and strings.

Suite No. 1, from "L'Arlésienne" . . . . . Georges * Bizet.

(Born at Paris, Oct. 25, 1838; died at Bougival the night of June 2–3, 1875.)

When Léon Carvalho was manager of the Vaudeville Theatre, Paris, he wished to revive the melodrama, the dramatic piece with incidental and at times accentuating music. He chose as dramatist Alphonse Daudet, who

* Alexandre César Léopold Bizet is the name of the composer of "Carmen." The name Georges was given to him by his godfather; and as Georges he was always known to his family, his friends, and the world at large. Only in official papers, as a citizen of France, and in the archives of the Conservatory, was he named Alexandre César Léopold.

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happened to have a Provençal play ready for the Vaudeville. He chose as musician Bizet, whose "Djamileh," an opera in one act produced at the Opéra-Comique on May 22, 1872, had been praised by only a few critics. The libretto and the incapacity of a Mme. Prelly, a woman of society who longed for applause as a public singer, did woeful injury to the composer. Bizet was accused of being a Wagnerite, and Wagner was not then in fashion.

"L'Arlésienne," a piece in three acts, was produced at the Vaudeville on Oct. 1, 1872. The cast was as follows: Balthazar, Parade; Fréderi, Abel; Mitifio, Régnier; Le Patron Marc, Colson; Francet, Cornaglia; L'Équipage, Lacroix; Rose Mamaï, Mme. Fargueil; Mère Renaud, Mme. Alexis; L'Innocent, Miss Morand; Vivette, Jeanne Bartet. The play was not liked, and there were only fifteen performances. Various objections were made against it: there was no action; it was "too literary"; it was too psychological, etc. The audience chattered or yawned during the prelude and the entr'actes. Good-natured dramatic critics asked why there was such "orchestral cacophony"; but the menuet-intermezzo pleased by its frank, gay rhythm. The music as a whole shared the fate of the piece. "Its character harmonizes happily with the general color of the work. . . . There is nothing distinguished in the score. . . . The composer seems to have wished to hide himself behind the dramatist. The melodrama thus loses in importance."

Now the orchestra at the Vaudeville was singularly composed. According to Adolphe Jullien, it was made up of 7 first violins, no second violins, 2 violas, 5 'cellos, 2 double-basses, flute, oboe, cornet-à-pistons, 2 horns, 2 bassoons, drums, harmonium, piano. Charles Pigot gives a different list: 2 flutes, an oboe interchangeable with cor anglais, 1 clarinet, 2 bassoons, 1 saxophone, 2 horns, kettle-drums, 7 violins, 1 viola, 5 'cellos, 2 double-basses, piano. Pigot says the harmonium was put in the wings to support

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the choruses in this particular piece, and it was played now by Bizet and now by Guiraud.* For this orchestra Bizet wrote his original score. The conductor was Constantin.†

After the failure of the piece Bizet chose certain numbers out of the twenty-seven, rescored them, and arranged them in the form of a suite. The first performance of this version was at a Pasdeloup Concert on Nov. 10, 1872. The first performance of this suite in Boston was at a Philharmonic Concert on April 2, 1881. After the death of Bizet a suite No. 2 was arranged by Guiraud from other numbers of the melodrama.

This suite is scored for 2 flutes, 2 oboes (the second of which is interchangeable with cor anglais in the first movement), 2 clarinets, 2 bassoons, alto saxophone, 4 horns, 2 trumpets, 2 cornets, 3 trombones, kettle-drums, snare-drum, harp, strings.

"L'Arlésienne" was revived at the Odéon, Paris, on May 5, 1885, when Bizet's revised score was played by Colonne's orchestra. Paul Mounet was the Balthazar; Lambert the younger, Fréderi; Aimée Jeanne Tessandier, Rose Mamaï; Irma Crosnier, Mère Renaud; Eugénie Yahne, L'Innocent; and Miss Hadamard, Vivette. Edmond de Goncourt, in the Journal des Goncourts, wrote about this first performance: "Public cold, icy cold. Mme. Daudet beats her fan about her with the angry rustling of the wings of fighting birds. Audience still cold, ready to titter and sneer at the piece. It applauds the music enthusiastically. Suddenly Mme. Daudet, who is leaning in a state of pitiful depression against the side of the box, exclaims: 'I'm going home to bed; it makes me sick to

* Ernest Guiraud was born at New Orleans (U. S. A.) in 1837; he died at Paris in 1892. Educated at the Paris Conservatory, he took the *prix de Rome* in 1859. He wrote operas, orchestral suites, and overtures, pieces for solo instruments, songs, and a Treatise on Instrumentation. He taught at the Conservatory, and was a member of the Institute.

† Titus Charles Constantin, born at Marseilles in 1835, died in Paris in 1891. A conductor of concert, theatre, and opera orchestras, he wrote some overtures and other pieces.

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stay here.' Thank God, with the third act the piece goes, and its quality and the acting of Tessandier provoke loud applause in the last scenes." Here is a list of the performances at the Odéon: 1885, 60; 1886, 14; 1887, 42; 1889, 8; 1890, 19; 1891, 6; 1898, 30; 1899, 11; 1900, 30; 1901, 9.

The piece was performed with Bizet's music in Germany for the first time on Sept. 8, 1899, at Bremen. "The Woman of Arles," a version by Charles H. Meltzer and Willy Schulz, was produced at the Broadway Theatre, New York, on March 22, 1897, when Agnes Booth was the Rose Mamaï; Rosa Rand, Mère Renaud; Florence Thornton, The Innocent, Mary Haines, Vivette; Charles M. Kent, Balthazar; John Kellerd, Fréderi. The other parts were taken by Augustus Cook, Horace Lewis, Walter Craven.* Mr. Seidl led the orchestra.

An opera in four acts founded on Daudet's piece and entitled "L'Arlesiana," libretto by Leopoldo Marenco, music by Francesco Ciléa, was produced at the Lyric Theatre, Milan, on Nov. 27, 1897. Three numbers were encored, and the composer was called before the curtain twenty-one times. The chief singers were Mmes. Frida Rici-De Paz, Tracey, and Orlandi; Caruso, Casini, Aristi, and Frigotti.

***

The plot of "L'Arlesienne" is the story of a young farmer of Carmague, Frederi, the son of Rose Mamaï, of Castelet. He is madly in love with a girl of Arles, a brunette, who is irresistible in the farandole; and he would fain wed her. She is not seen in the drama.† Frederi is told at

* Laura Moore sang an air in this performance. Born at Terre Haute, Jan. 6, 1863, she took the first prize for singing at the Paris Conservatory in 1885. She sang Ophelia in Thomas's "Hamlet" early in 1888 at the Opéra, but her voice was not large enough for the hall. On her return to this country she sang for a time in concert and in operetta. Thus she was heard in Boston in "The Oolah" (1889) and in "The Lion Tamer" (1893).

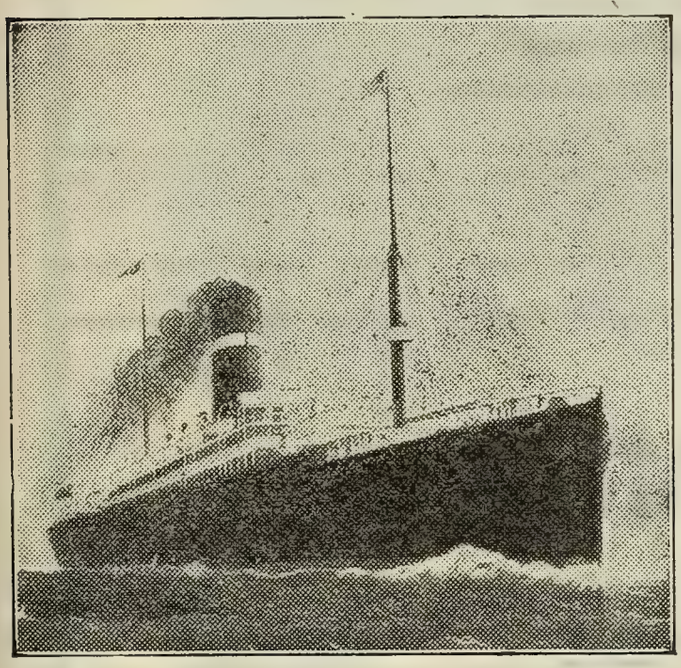
† And so it is with the charming widow in the old farce, "Dunducketty's Picnic." Yet, when an English adaptation of "L'Arlésienne" was produced in London, this woman of Arles was introduced in the scene of the farandole, that the curiosity of the audience might be gratified. When "The Woman of Arles" was about to be produced in New York, a passionnate press agent announced, with a marked display of hysteria, that Mrs. Agnes Booth would "impersonate the title-rôle."

last that she is unworthy the love of any honest man; and he, thinking that contempt can kill passion, swears he will forget her. The baleful beauty of the woman haunts him day and night. The maiden Vivette, with whom he has grown up, wishes to console him; but, when he would woo her, the woman of Arles comes between them. Thus tortured by jealousy, hatred, love, despair, on a night when the peasants are celebrating the Festival of Saint Eloi, and dancing the farandole to the sound of flute and tambourine, Frederi hurls himself from the garret window of the farmhouse and dashes his skull against the pavement of the court.

As a contrast to this furious passion there is the pure love of the long-separated shepherd Balthazar and Mère Renaud. There is also the Innocent, the young brother of Frederi, whose brain begins to work only as the tragedy deepens, and at last is awakened to full consciousness by the catastrophe.

Prelude.

The Prelude of the suite is the prelude of the dramatic piece. It is founded on three themes,—the Noël, the theme of the Innocent, the theme of Fréderi's insane passion. It opens Allegro deciso in C minor, 4-4, with a strongly marked theme given to the violins, violas, 'cellos, clarinets, bassoons, horns, cor anglais, saxophone. The tune, given out in unison, is an old Provençal Noël, or Christmas song, concerning which there is a dispute; for some, as Julien Tiersot, say that the tune is "The



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March of Turenne's Regiment"; that it became popular in Provence, and was adopted there as the national song, the "Marcho dei Rèi"; while others, as the learned J. B. Weckerlin, say this title, "March of Turenne," was given by Castil Blaze to a march published by him in 1855 or 1856, and that the tune was not used by the soldiers under Turenne.* The tune in its original form, for Bizet made some rhythmic changes, may be found, with the words attributed to King René, in "Lou Tambourin," by F. Vidal, the younger, published at Avignon (pp. 258, 259). The words by René,† Comte d'Anjou et de Provence, first Duke of Lorraine, and King of Sicily (1408–80), are of course much earlier than the air, even if it had been left in Provence by Turenne's men: —

De matin,
Ai rescountra lou trin,
De tres grand Rèi qu'anavon en viàgi.

Or, as the French version has it: —

De bon matin
J'ai rencontré le train
De trois grands rois qui allaient en voyage,
De bon matin
J'ai rencontré le train
De trois grands rois dessus le grand chemin.

Venaient d'abord
Des gardes du corps,
Des gens armés avec trente petits pages,
Venaient d'abord
Des gardes du corps
Des gens armés dessus leur justaucorps.

* But the air itself is by many years older than its title. Bizet used more than one Provençal melody in "L'Arlésienne." The theme of the farandole is that of the "Danso dei Chivau-Frus": "The flute weds itself to the pan, pan, pan of the tambourine." The lullaby of the Innocent is the old melody, "Er dóu Guet." (See "Lou Tambourin," by F. Vidal, the younger, pp. 246, 248.)

† Concerning King René as musician and patron of music see Albert Jacquot's "La Musique en Lorraine" (Paris, 1882), pp. 4–7.

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III. C major. Variation for 2 horns and 'cellos, with counterpoint for the bassoon.

IV. C minor. Variation in march form for full orchestra.

The second section of this Prelude is founded on the typical theme of the Innocent, which shadows him throughout the play. The theme is used at length in the melodrama of the first act, and is highly developed in the entr'acte, Act III., scene ii. Thus it accompanies significantly the speech of Balthazar: "They say he will never be cured, but I do not think so. It has seemed to me for some time that there is a stirring in that little brain, as in the cocoon of the silkworm when the butterfly is about to leave. This child is on the point of awaking." The air, andante molto, A-flat major, 4-4, is played by the alto saxophone, accompanied by muted strings, while at every second measure there is an ever-recurring sigh of the clarinet. The accompaniment is afterward strengthened by flutes and cor anglais.

The theme of Frederi serves for the finale,— the theme that is used with

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thrilling effect when Balthazar exclaims at the end of the piece, "Go to the window: you will see whether one does not die of love!" In this Prelude it is introduced by first violins and violas. Later, violins, violas, and 'cellos play it feverishly against triplets in the wind instruments. The Prelude ends in G major.

Minuetto.

Allegro giocoso, E-flat, 3-4. This is No. 17 of Act II. in the score of the play. It is known in the complete version as Intermezzo. It has also been entitled "Menuet des Vieillards" and "Menuet-valse." It is, as a matter of fact, an entr'acte, which is independent of the orchestral prelude to Act III.; and it is intended to serve as a halting-place between the exposition, which occupies three scenes, and the dénouement, which is more swiftly contrived. The Trio is said to characterize "the tender and resigned affection of Balthazar and Mère Renaud," but here is probably another instance of an imaginative commentator. In this Trio the melody is played by saxophone and clarinet, while violins ornament with ara besques. In the reprise of the Trio the air is played by violins and 'cellos, with the embroidery of flutes and clarinets.

Adagietto.

This Adagietto — it is an Adagio in the score for the play — F major, 3-4, is for muted strings without double-basses. The scene is the Court of Castelet. The music is played during the conversation of Mère Renaud and Balthazar. It is impossible to preserve in English the exquisite simplicity and flavor of Daudet's prose; his lines must suffer a sea-change.

Balthazar.

God keep you, Renaud!

Mère Renaud.

Oh! O my poor Balthazar.

Balthazar (*in a low voice*).

It's my fault. I knew you were coming. I should not have stayed.

Mère Renaud.

Why not? To keep your oath? Bah! that is not worth the trouble. God himself has not wished that we should die without a meeting, and for this he put love in the hearts of those children there. And, after all, he owes us this as a reward for our bravery.

Balthazar.

Yes, there was need of courage. Leading my beasts, I sometimes saw the smoke of your dwelling, and it seemed to make a sign to me: "Come! She is here!"

Mère Renaud.

And when I heard your dogs bark, and I recognized you and your great cape afar off, it took all my strength to keep me from running toward you. And now, at last, our trouble is at an end, and we can look on each other without blushing. Balthazar!

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BALTHAZAR.

Renaud!

MÈRE RENAUD.

Would you be ashamed to kiss me now, all old and wrinkled by years as I am?

BALTHAZAR.

Oh!

MÈRE RENAUD.

Well, press me close to your heart. For fifty years I have owed you this kiss of friendship.

CARILLON.*

E major, 3-4. The Carillon is the orchestral prelude to the fourth scene, the Court of Castelet. The courtyard of the old farmhouse is in full festival dress for the betrothal of Fréderi and Vivette and for the Festival of Saint Eloi, the patron saint of husbandry.† There are garlanded May-poles, and above the gate is a huge bouquet of cornflowers and poppies. There is a persistent chiming figure, G-sharp, E, F-sharp, for fifty-six measures, which is relieved only by counter-themes. This theme is first given to horns, harp, second violins.

Then comes the episode, "The Entrance of Mère Renaud," andantino, C-sharp minor, 6-8, a duet for flutes, after which oboes join flute. Mère Renaud enters, leaning on Vivette and Fréderi.

The Carillon is resumed, and it ends the suite.

***

Camille Bellaigue some years ago protested against the separation of this music from the drama: "As though one could detach the colors from the canvas; as though the supreme beauty of these melodies, these ritornels, these chords (for sometimes there are only chords) did not consist in rigid adherence to the situations, the speech, the gestures."

***

The suite has been played at these concerts Jan. 7, 1893, Nov. 10, 1894, Dec. 23, 1897. It has also been played at an extra and a "popular" concert given by this orchestra.

*"Carillon," formerly "quadrillon,' a chiming with four bells. The term is now applied to a system of bells arranged for the performance of a tune, which itself is also called "carillon." The term is loosely used to denote any chiming where there is rhythm or accord. For curious information concerning carillons see Kastner's "Parémiologie Musicale de la Langue Française" (Paris, 1862) and J. D. Blavignac's "La Cloche" (Geneva, 1877), pp. 147–154. The old terms for sounding three bells were "treseler, tresiller, triboler." The most famous ancient carillon, or chime of bells, was that at Alost, in Belgium, which was constructed in 1485 or 1487. Next to it was an older one, that of Dunkirk, which, mounted in 1437, was restored in 1825 and again since then. And there was an old dance, "Le Carillon de Dunkerque," still seen at children's parties in France, a dance in rapid 2-4 or 6-8. The tune was set to ironical words of a scurvy nature. (See Desrat's "Dictionnaire de la Danse," Paris, 1895.)

† But some hagiologists say that Saint Eloi, or Eligius, was the patron of all artisans who use the hammer. Eloi, born at Châtelat or Catillac in 588, died in 659. He was the goldsmith, bishop, and treasurer of King Dagobert. A man far in advance of his period, he forbade feasting on Thursday in honor of Jupiter, worshipping trees, lights, rocks, hanging talismans on men, women, and animals, shrieking during an eclipse to relieve the sun or moon, considering sneezing or flights and calls of birds as things of portent, or reckoning days as lucky or unlucky.

ENTR'ACTE.

THE CLERICALISM OF MENDELSSOHN.

[Vernon Blackburn, in the *Pall Mall Gazette* of Sept. 12, 1902.]

Religion and music have for all known generations been associated together. It has always been held (for reasons that are innately human rather than strictly logical) that worship should be gathered up with song. The reasons thereof lie right back at the distant causes of things; but the result is there, undeniable, and fixed. Under the circumstances, it is scarcely curious that religion's impounded slave, music, does not take very many liberties when within the command of its master. Look abroad at the world of religious music. Initiative among composers is here practically forbidden. Certain methods, even certain harmonies, a certain deliberately fixed phraseology, and a manner — religiously speaking, a "bel air" — are in this connection rigorously expected.

Every art has its clericalism; but the clericalism of music is peculiarly, almost humorously, eccentric. It is so straitly confined within bonds, so full of the spirit of convention, so quietly assertive, that nearly every composer more or less bows the knee to its fatal claims. Not quite every composer is so constrained; but the exceptions are few enough. Wagner, indeed, throughout his "Parsifal," made the attempt to create a new sort of musical clericalism; and he succeeded up to a certain point, but even he, by some dramatic accident, had to fall back upon a clerical "Amen" for one of his most memorable phrases.

The composer who made chiefly (in the beginning of things) for the success of clericalism was undoubtedly Handel. He established a formalism and a method from which Church composers have found it quite impossible to break away. His commanding genius was such that disciples were only too glad to imitate their master. "Is not his word like a fire?" — that is the quotation that applies most surely to Handel. But that is neither here nor there. Handel did, as a matter of fact, found that school of clericalism which paved the way for Mendelssohn's extreme popularity, and which gave to England a new thrill — a country thrill, a tea-time thrill of summer afternoons, a thrill of wild flowers mixed with sentiment.

Even so, modern religious music has come about. Men grieved in a somewhat portentous manner when Mendelssohn paid the last dues of mortality. They understood dimly that he had popularized their thought: they felt that he had expressed their Sunday-afternoon feeling, that he had, in the excellent phrase, "done his work nobly." "Silk dresses and superfine bonnets," as that cynical George Eliot has it, "had to mourn their lot of retirement." Mendelssohn, in a word, was the embodiment of musical clericalism; he turned the modern cathedral into a working entity; and his seed has indeed taken root and flourished.

Mendelssohn, in a word, gave a sort of Royal sanction to clericalism in music. Many men have actually stopped short with the end of his career. There is nothing left for them, nothing novel, nothing worthy of the higher provinces of musical art. And all this because he was the supreme master of the Clerical in Music of his day.

Who shall deny Mendelssohn praise? There was one composer, one genius of almost unfathomable gifts, whom Mendelssohn worshipped unto idolatry, and that was John Sebastian Bach. But was Bach, in the sense which the word has been used in "these discussions," strictly clerical?

We trow not. It happened that Bach was working along clerical lines; it happened that his art was associated with religion, so far as the verbal inspiration of his music was concerned. But his art was as free as the winds, as liberal as the seasons, as open as the gates of liberty in thought, as sweet as the youngest rose of the late spring. Bach took clericalism for his subject; but emphatically he stood outside his subject. We began by saying that religion does not impound music save as a slave. Bach thought that religious thought was the master of his music. We perceive that the chapter, as thus stated, must be read backwards. And in that backward reading we come again to the point from which we started, that the religious music of to-day is practically a slave of convention.

It is a pity that it should be so; for, indeed, there is much to admire and to enjoy in the form of religious music which has become so conventional among us. The fact is that association goes too far with all of our thoughts. No doubt in ancient Egypt — that veritable sphinx and teaser of thought — the hierophantic music was based on such conventional lines as made hearers cross the breast and bow obeisance whenever the familiar phrases accosted the ear. So is it with us to-day. New thinkers break the bonds and conquer fresh provinces, but convention lasts for ever; and of every form of convention the clerical is the most perdurable.

TSCHAIKOWSKY'S FIRST LOVE.

Marguerite Joséphine Désirée Montagney, called Artôt, mezzo-soprano, daughter of Désiré Artôt, who taught the horn at the Brussels Conservatory, visited Moscow in the spring of 1868, and Peter Tschaikowsky heard her, saw her, met her, and madly loved her. She was born at Paris in 1835, and was about five years older than her lover. A pupil of Pauline Viardot, she sang in concerts at Brussels about 1857, and made her début at the Opéra, Paris, as Fidès in "Le Prophète" early in 1858. Her success was immediate and great, but she soon left the Opéra, sang in the French provinces and the Netherlands, went to Italy for further study, was the favorite of the Berlin public for five or six years, sang throughout Germany, at Copenhagen, London, Warsaw, St. Petersburg. Her voice gained in compass so that she could sing such parts as Valentine and Rachel. She was brilliant in bravura.

The Italian company of which she was a member in Moscow was, on the whole, a poor one, but Désirée, with her passionate face and gesture and her then dramatically intense art in song and action, captivated all hearers. Laroche gives a minute account of her performances. Her intonation was perfect, her vocalization was inimitable, her voice had indescribable warmth. She was not, perhaps, beautiful; but her skin was snow white, her neck and hands were exquisitely shaped; her mobile face enchanted the beholder; she was the personification of grace.

Peter would fain wed her, and he wrote his father about his purpose. Ilja, the elder Tschaikowsky, a mining engineer in the Russian army and afterward the director of a technological school, was a man of unusual

sweetness and nobility of character. He married in 1833 for his second wife Alexandra Andreewna Assier, the mother of Peter. She died in 1854 of the cholera, the disease that killed her illustrious son; and, as in his case, death came to her in the bath prescribed by a physician.

Peter wrote his father that he met Désirée at a supper on the night of her benefit. When she returned to Moscow in the fall, he kept away from her, but he saw her by accident at a party, and she reproached him for not calling on her. He promised to visit her, but such was his dread of making acquaintances that he would not have gone, had not Anton Rubinstein dragged him to her rooms. Then hardly a day passed without an invitation from her, and soon they knew they loved each other. The marriage was to be in the summer of 1869. Tschaikowsky in his letters mentioned several obstacles. Her mother was opposed to the match, for she thought her daughter too young, and feared that marriage would compel her to remain in Russia; his friends opposed his wish, for they could not endure the thought of seeing him the husband of a prima donna, the sorry "husband of his wife," and they felt that his career would be ruined. Désirée would not leave the stage, dearly as she loved him. What should he do?

The father wrote a letter that reveals goodness of heart, romantic sympathy, hard common sense. He first spoke of marriage as a dangerous step, a question of life or death, the casting of a die. "You love her and she loves you, and that should settle the matter if — Oh, this cursed if! The beloved Désirée must in every way be a noble creature, for my son Peter has given her his love, and my son has taste and talent and would choose for a wife a woman who possesses his own characteristics." The difference in age should not count. Peter should not listen to his friends: he should be brave and believe in his own talent. "If your love is real and substantial, everything else is nonsense. She would not wish you to play the part of servant, and you could compose even if you accompanied her from town to town. . . . I lived with your mother for twenty-one years, and all that time loved her with the passion of youth and respected her and adored her as a saint. If your desired one has the character of your mother whom you so resemble, there should be no talk of future coolness and doubt. You know well that artists have no home; they belong to the whole world. Why worry whether you live at Moscow or St. Petersburg? She would not leave the stage, nor should you abandon your career. True, our future is known only to God; but why should you foresee that you will be robbed of your career? Be her servant, but an independent servant. . . . Do you truly love her and for all time? I know your character, my dear son, but, alas, I do not know you, dear sweetheart; I know your beautiful soul and good heart through him. It might be well for you both to test your love; not by jealousy — God forbid! — but by time. Wait and ask each other, 'Do I really love him? Do I truly love her?' Will he (or she) share with me the joys and sorrows of life unto the grave?"

Désirée married in January, 1869, at Warsaw, the baritone Padilla y Ramos, born at Murcia in 1842. She sent no word to Peter, who at that time was busied with the production of his first opera, "The Voievoda" (Jan. 30, 1869). When he realized the blow, he bore her no malice. He wrote about a year after her marriage: "She is coming here

and I cannot avoid meeting her, for soon after her arrival the rehearsals of 'Le Domino Noir,' with recitatives and choruses by me, will begin. This woman has cost me many bitter hours, and yet I feel myself drawn toward her with such inexplicable sympathy that I begin to await her coming with feverish impatience."

They met as — friends. Kaschkin says: "When Artôt appeared again on the stage of the theatre I sat in the pit next Tschaikowsky, who was mightily excited. When she came out he put the opera glass to his eyes and kept it there during the whole performance; but I doubt whether he saw clearly, for tears kept pouring down his cheeks."

Tschaikowsky saw her again. He wrote in the diary of his tour in 1888: "Among those who were especially friendly to me in Berlin I will mention . . . and finally Mme. Artôt, so well remembered by the Moscow public. This talented singer had been living for some time in Berlin, where she was particularly appreciated and loved by the court and the public, and where she sang with great success and also taught. I was invited, together with Grieg, to spend an evening at Mme. Artôt's house: this evening is counted among the most agreeable recollections of my sojourn in Berlin. The personality and the art of this singer are as bewitching as ever." Perhaps Tschaikowsky had forgotten his letter to his brother Anatole, written in December, 1875, in which he said: "She has grown horribly fat and has wholly lost her voice."

In 1889 Désirée with her husband moved to Paris.

Symphony No. 5, in E minor, Op. 64 . . . Peter Tschaikowsky.

(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, Nov. 5–6, 1893.)

Ivan Knorr says that Tschaikowsky wrote his Fifth Symphony in 1888, after his return from a concert journey in which he visited Leipsic, Hamburg, Berlin, Prague, Paris, and London. In these cities he conducted some of his orchestral works.

Rosa Newmarch says (pp. 97, 98, of her "Tschaikowsky") that this symphony is one of the works written in 1886–87. On page 103 she speaks of the Fifth Symphony as "written in 1888 and published the following year." As a matter of fact, it was published in the late fall or the early winter of 1888.

Modeste Tschaikowksy's Life of his brother, which is now publishing in parts, comes down at present, so far as the translation into German is concerned, only to the year 1878.

We know, however, that the symphony was written at Tschaikowsky's house in the village of Maidanovo, not far from the town of Klin. Here he would spend months at a time without going to the city. Only a few friends occasionally visited him. The life there was simple. When Kaschkin stayed with Tschaikowsky, they breakfasted at eight, and at nine they separated for the morning, which was spent in work. "At one o'clock came a simple dinner of two courses (Tschaikowsky kept a good man cook, and could entertain his guests lavishly when he thought

it necessary), . . . and then followed a long walk in the country, which the composer never missed in any weather. Sometimes he would announce at dinner his intention of going out alone, and then his friend understood that he was meditating some new creation, for many of his works were planned and his themes invented during these long solitary rambles across country. After tea he went back to his work until supper was served at eight o'clock. After supper the servant put a bottle of wine on the table, and he was told that he was free until the next morning. 'Left to ourselves,' says Kaschkin, 'we immediately went to the piano and began to play arrangements for four hands, of which Tschaikowsky had a large store. We often played Brahms, whom he esteemed very highly for his seriousness and sincerity, and his contempt for superficial success; but at the same time he had not much sympathy with his music, which he found cold and dry. Even after repeatedly playing Brahms's works his first impression was not greatly modified.' Occasionly Kaschkin read aloud from some of Tschaikowsky's favorite authors; or the composer would write in his diary, which was in many volumes; but the contents were never shown even to his closest friends. Once, he told Kaschkin, he was alone at night in this country house. As his eyes fell on the diary he was assailed by a sudden terror lest he might die with no friend at hand, and some one might pry into the secrets. He ordered a fire and burned every volume before he went to bed. There was much in the diary he was sorry to destroy, but on the whole he believed he had acted wisely."

The Fifth Symphony, which comes in order between the "Manfred" Symphony and "Hamlet," an overture fantasia, was first performed at St. Petersburg, Nov. 17, 1888, at a Philharmonic Concert. The composer led. The concert lasted over three hours, and the programme consisted chiefly of works by Tschaikowsky: the Italian Caprice, the Second Piano Concerto (played by Wassily Sapellnikoff, who then made his début), the now familiar air from "Jeanne d'Arc" and three songs (sung by Mrs. Kamensky), an overture by Laroche orchestrated by Tschaikowsky, were among them.

The symphony was also played under his direction at a Symphony concert in St. Petersburg, Nov. 24, 1888, when "Hamlet" was performed for the first time.

The first performance in the United States was at a Thomas Concert in Chickering Hall, New York, March 5, 1889. At this concert MacDowell's Piano Concerto No. 2, in D minor, was played by the composer and for the first time.

The first performance in Boston was at a Symphony Concert, Oct. 22, 1892. The symphony was also played at these concerts on Jan. 1, 1898, Dec. 10, 1898, Dec. 22, 1900.

Some find pleasure in characterizing Tschaikowsky's symphonies as suites; Dvořák is said to have made this criticism; but the Fifth Sym-

phony escapes this charge, for objectors admit that in this work the composer made his nearest approach to true symphonic form in spite of the fact that there is no repetition of the first part of the first allegro, and that a waltz movement takes the place of the scherzo. (They that dismiss the "Pathetic" because an adagio serves as finale should remember that the finale of Spohr's "The Consecration of Tones" is composed of a larghetto, "Funeral Music" and an allegretto, "Consolation in Tears.") Revolt against the traditions of inexorable sonata form is not a symptom of modern musical anarchy. Grétry in his "Mémoires, ou Essais sur la Musique" (Paris, 1797), wrote: "A sonata is a discourse. What should we think of a man who cuts his speech in half and repeats twice each of these halves? 'I was at your house this morning; yes, I was at your house this morning to consult you about a business matter, to consult you about a business matter.' Repetitions in music affect me in a like manner. Let us discriminate, however, between useless repetitions and a charming phrase that occurs three or four times, and the repetitions of a delightful air. Just as one may say to his sweetheart, 'I love you,' ten times in the same visit, so one may repeat a phrase that is full of emotion. I am speaking of the long repetition that forms the half of a musical discourse."

No one has written so shrewdly or more sympathetically concerning Tschaikowsky's work than Mr. Ernest Newman, whose articles in the *Contemporary Review* (London, 1901) and the *Monthly Musical Record* (London, 1902) deserve the attention of all students of music. Mr. Newman views him as our contemporary, "much more the man of our own day than the belated followers of the classical tradition. He made one desperate attempt — in his first symphony — to look at music and life through the eyes of the formalist; but ever after that he wisely allowed his imagination to carry him whither it would. We must not forget, in estimating his total achievement, that he died in the very prime of his powers, just when he was beginning to have a vision of what the future may do in music."

Nor need there be apology for liberal quotations from Mr. Newman's articles.

"Students of Tschaikowsky's instrumental work will readily agree that as his mind, in the course of years, became clearer as to its real nature and potentialities, he showed a marked preference for the programme form, and a desire to abandon the mood and the manner of the symphony pure and simple. This was owing to the fact that, although he grew enormously in sheer musical power, he grew still more rapidly in the poetic and dramatic sense of things, finding actual life so important, so pressing, so clamant, that it interpenetrated almost all his thoughts of music. . . . In these first three symphonies, then, we find Tschaikowsky fluctuating with the utmost *insouciance* between the absolute and the programme form and between the absolute and the programme spirit. I can

find no trace of a programme in the fourth symphony; but with the fifth and sixth we step upon quite unmistakable ground. After the first symphony had come the 'Romeo and Juliet,' after the second 'The Tempest,' after the third the 'Francesca da Rimini,' after the fourth the '1812' overture and the 'Manfred,' while between the fifth and sixth symphonies came the 'Hamlet.' Tschaikowsky could not but feel after the various experiments he had made in both forms, that there was something more congenial to his peculiar imagination in the symphonic poem or the symphony with a human interest, than in the symphony pure and simple. Consequently we find him in his last two symphonies, ostensibly working in the classical form but really in the romantic, writing the customary four movements as if he had only in view the kind of arbitrarily connected suite which generally does duty for a symphony, but at the same time giving the different movements an emotional and even thematic enchainment the one with the other. Yet, characteristically enough, he has not reached this position by dint of reasoning, and so does not hold it rationally. We might expect that his last symphony would exhibit a grip of his own theories — or, let us say, his intuitions — superior to that shown in the fifth. But it is the fifth, in reality, that the subtlest and most consistent workings of his new principle of structure are revealed."

There is a wide difference of opinion concerning the place that this Fifth Symphony should occupy in the list of Tschaikowsky's works. Berezovsky declares it to be the weakest of the six symphonies, although he admits it is a striking composition, which "seems to set forth some dark spiritual experience." Let us see what Mr. Newman has to say about it: —

"It is a curious fact that whereas the sixth symphony, admittedly based on a programme, leaves us here and there with a sense that we are missing the connecting thread, the fifth symphony, though to the casual eye not at all programmistic, bears the strongest internal evidences of having been written to a programme. The feeling that this is so is mainly due to the recurrence, in each movement, of the theme with which the symphony begins. This produces a feeling of unity that irresistibly suggests one central controlling purpose. The theme in question is peculiarly sombre and fateful. It recurs twice in the following andante, and again at the end of the waltz that constitutes the third movement. In the finale the treatment of it is especially remarkable. It serves, transposed into the major, to commence this movement; it makes more than one reappearance afterwards. But this is not all the thematic filiation this symphony reveals. One of the themes of the second movement — the andante — also recurs in the finale, while the opening subject proper of the finale (following the introduction) is plainly based on the opening subject of the whole symphony. Lastly, the first subject of the allegro of the first movement reappears in the major, on the last page but two of

the score, to the same accompaniment as in the allegro. So that — to sum the matter up concisely — the fourth movement contains two themes from the first, and one from the second; the third and second movements each contain one theme from the first — a scheme that is certainly without a parallel in the history of the symphony.* No one, I think, will venture to assert that so elaborate a system of thematic repetition as this is due to mere caprice; nor is it easy to see why Tschaikowsy should have indulged in it at all if his object had been merely to write a 'symphony in four movements.' Nothing can be clearer than that the work embodies an emotional sequence of some kind. It is a great pity that we have no definite clew to this; but even on the face of the matter as it now stands the general purport of the symphony is quite plain.

"The gloomy, mysterious opening theme suggests the leaden, deliberate tread of fate. The allegro, after experimenting in many moods, ends mournfully and almost wearily. The beauty of the andante is twice broken in upon by the first sombre theme. The third movement — the waltz — is never really gay; there is always the suggestion of impending fate in it; while at times the scale passages for the strings give it an eerie, ghostly character. At the end of this also there comes the heavy, muffled tread of the veiled figure that is suggested by the opening theme. Finally, the last movement shows us, as it were, the emotional transformation of this theme, evidently in harmony with a change in the part it now plays in the curious drama. It is in the major instead of in the minor; it is no longer a symbol of weariness and foreboding, but bold, vigorous, emphatic, self-confident. What may be the precise significance of the beautiful theme from the second movement that reappears in the finale it is impossible to say; but it is quite clear that the transmutation which the first subject of the allegro undergoes, just before the close of the symphony, is of the same psychological order as that of the 'fate' motive — a change from clouds to sunshine, from defeat to triumph."

The chief theme of the symphony is given at the very beginning to the clarinets, and the development serves as an approach to the allegro. The principal theme is announced by clarinet and bassoon, and it is developed elaborately and at great length. The second theme in B minor is given to the strings. The free fantasia is comparatively short and exceedingly dramatic. The recapitulation begins with the restatement of the principal theme by the bassoon, and there is a long coda, which finally sinks to a pianissimo and passes to the original key.

The second movement has been characterized as a romance, firmly knit together in form, and admitting great freedom of interpretation, as the qualification, "con alcuna licenza," of the andante cantabile indicates. After a short introduction in the deeper strings the horn sings the principal melody. The oboe gives out a new theme which is answered by the

* For the singularly persistent use of fixed thematic material throughout the movements the symphony of César Franck is still more remarkable.— Ed.

horn, and this theme is taken up by violins and violas. The principal theme is heard from the 'cellos, after which the clarinet sings still another melody, which is developed to a climax, in which the full orchestra thunders out the chief theme of the symphony, the theme of bodement. The second part of the movement follows in a general way along the lines already established. There is another climax, and again is heard the impressive theme of the symphony.

The third movement is a waltz. The structure is simple, and the development of the first theme, given to violins against horns, bassoons, and string instruments, is natural. Toward the very end clarinets and bassoons sound as afar off the theme of the symphony: the gayety is over.

There is a long introduction to the finale, a development of the sombre and dominating theme. This andante is followed by an allegro, with a first theme given to the strings, and a more tuneful theme assigned first to the wood-wind and afterward to the violins. The development of the second theme contains allusions to the chief theme of the symphony. Storm and fury; the movement comes to a halt; the coda begins in E major, the allegro vivace increases to a presto. The second theme of the finale is heard, and the final climax contains a reminiscence of the first theme of the first movement.

The symphony is scored for 3 flutes (one interchangeable with piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, 3 kettle-drums, and strings.

The score is dedicated to Theodor Ave-Lallement, of Hamburg. Tschaikowsky met this head of the committee of the Philharmonic Society at Hamburg in 1888, and described him in the "Diary of my Tour": "This venerable old man of over eighty showed me almost fatherly attentions. In spite of his age, in spite of the fact that his dwelling was distant, he attended two rehearsals, the concert, and the party afterward at Mr. Bernuth's. His interest in me went so far that he wished to have my photograph, taken by the best photographer in the city, and he himself arranged the hour of sitting and the size and style of the picture. I visited this kindly old gentleman, who is passionately fond of music and free from the prejudices so common among the old against all that is modern, and we had a long and interesting talk. He told me frankly that many things in my works which he had heard were not at all to his liking; that he could not endure the mighty din of my orchestration; that he disliked especially the frequent use of pulsatile instruments. But in spite of everything he thought I had in me the making of a true German composer of the first rank. With tears in his eyes he besought me to leave Russia and settle in Germany, where the traditions and the conditions of an old and highly developed culture would free me from my faults, which he charged to the fact that I was born and brought up in a civilization that was far behind that of Germany. He was evidently strongly prejudiced against Russia, and I tried my best to lessen his antipathy against my father-land, which he did not openly express, but it was to be detected in some of his talk. In spite of differences in opinion we parted warm friends."

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PROGRAMME.

Fibich . . Overture to Vrchlický's Comedy, "A Night at Karlstein," Op. 26
(First time.)

Schumann . . Concerto for Pianoforte, in A minor, Op. 54

I. Allegro affettuoso.
II. Intermezzo: Andantino grazioso.
III. Allegro vivace.

Wagner . . . . . A Siegfried Idyl

Tschaikowsky . . . . Suite No. 3, in G major, Op. 55

I. Élégie.
II. Valse mélancolique.
III. Scherzo: Molto vivace.
IV. Tema con variazioni.

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Overture to "A Night at Carlstein," Op. 26. Zdenko Fibich.

(Born Dec. 21, 1850, at Vseboric, near Cáslau, Bohemia; died at Prague, Oct. 15, 1900.)

This overture to Jaroslav Vrchlicky's * historical comedy, "Noc na Karlstejně," was written in 1886.

Karlstein is a castle on a rock in the middle of a valley about eighteen miles from Prague. The corner-stone was laid by Charles IV., king of the Romans, in 1348, and the building was completed in 1357. Franz Kugler says that King Charles had in mind an imitation of Montsalvat, the temple of the Holy Grail, but this statement is apparently without authority. The castle had a donjon tower one hundred and twenty-one feet high, and there were gorgeous chapels, loathsome dungeons, and admirably equipped torture-chambers. Karlstein was the home of the Bohemian kings, and it was crowded with treasures of art, very few of which now remain. The Bohemian crown was kept in the Kreuzkapelle until it was borne off to Vienna.

Vrchlicky's comedy is a romantic chapter from the life of Charles IV. The story goes that the king had forbidden all that was feminine to enter into Karlstein, but his fourth wife, Elisabeth, daughter of the Duke of Stettin, loved him so passionately, and was also so jealous, yet without ground, that she found a way to transgress the command.

The overture is frankly, clearly written, and it requires no long analysis. It is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, kettle-drums, triangle, strings. There is a short introduction, andante maestoso, 3-4, which after a strongly-rhythmed passage for full orchestra leads into the main body of the overture, Allegro con cortesia, 3-4. The chief theme (F major) is developed elaborately.

* Emil Frida, who signs his articles Jaroslav Vrchlicky, was born in 1853. Poet, dramatist, translator, he is the most prominent of Czech authors. The Koerber ministry made him lately a member of the Austrian House of Peers. He wrote the libretto of Dvorák's "St. Ludmila" (1886).

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The second theme, which first occurs in A major, is said to have national characteristics. Toward the end the music is of the apotheosis order, and the overture ends with a repetition of the maestoso passage which closed the introduction. The work is dedicated to Camille Saint-Saëns.

There is an interesting study of Fibich as a national composer by Emanuel Chvála in his "Ein Vierteljahrhundert Böhmischer Musik" (Prague, 1887). It is more satisfactory than that in Soubies' "Histoire de la Musique: Bohême" (Paris, 1898). Chvála speaks of Fibich as a broadly educated man, a neo-romantic, a warm admirer of Wagner and of his own great countryman, Smetana, the father of all modern Czech music that is worthy the name. And Chvála intimates that after the death of Smetana the influence of Fibich on the younger composers, especially the opera-makers, was greater than that of any of his compatriots, Dvořák not excepted. See pages 42–48 of a little book that is indispensable to him who would know adequately the story of the foundation and growth of the modern Bohemian school.

***

Fibich's father was a verderer. The boy studied music while he was at school in Vienna and Prague, and in his youth he wrote pieces which determined his career, among them songs and little pianoforte pieces — one of which, "Le Printemps" (1865), was published as Op. 1 — and a symphony in E-flat. The first movement of this symphony was played at a concert in Chrudim, and the fourteen-year-old boy conducted it. Fibich went to the Leipsic Conservatory (his uncle, Raimund Dreyscholk, was a violin teacher there), and he studied from 1865 to 1867 under Moscheles, Richter, and Jadassohn. There he wrote songs, pianoforte pieces, and a symphony in G minor (1866), of which only the scherzo, arranged for four hands, was preserved; and he became an

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nt admirer of Schumann. Fibich spent a year in Paris, and then finished his studies with Vincenz Lachner at Mannheim. In 1870 he was once more at home. He taught a year (1873–74) at Wilna, and then made Prague his abiding-place. From 1875 to 1878 he was second conductor of the Czech theatre, and from 1878 to 1881 he was chapel-master of the Russian church in Prague. Then he retired into private life to devote himself to composition. In 1899 he was appointed "dramaturgist" to the Czech theatre, according to a music lexicon; but Carl Ludwig Richter in his Life of Fibich, published at Prague in 1900, does not mention the appointment. As "dramaturgist" is merely another word for playwright, it would be interesting to know just what Fibich's duties were in this position.

Fibich was a voluminous composer, and there is a long list of his works — six hundred and twenty-two — in the chronological catalogue at the end of Richter's Life. The chief works are as follows:

STAGE WORKS: "Bukovin," opera (composed in 1870-71, performed at Prague in 1874); "Blaník," opera (composed in 1875–77, performed at Prague in 1881); "Die Braut von Messina" (composed in 1883, performed at Prague in 1884); melodramatic trilogy, "Hippodamia," — "Pelop's Brautwerbung" (1890), "Die Sühne des Tantalus" (1891), "Hippodamia's Tod" (1892); "Der Sturm," opera founded on Shakespeare's "The Tempest" (composed in 1894, performed in 1895); "Hedy," opera, founded on the episode of Haidée in Byron's "Don Juan" (composed in 1895, performed in 1896); "Sárka," opera (composed in 1896, performed in 1897); "Fall Arkona's," opera, composed in 1898, performed Nov. 9, 1900, after the composer's death; melodramas and incidental music to Czech plays.

ORCHESTRAL: *Symphonies:* F major, Op. 17 (1883); E-flat, Op. 38 (1892). *Symphonic poems:* "Othello," Op. 6 (1874); "Záboj, Slavoj, und Luděk,"

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Op. 37 (1873); "Toman und die Waldfee," Op. 49 (1875); "Der Lenz," Op. 13 (1881); "Der Sturm" (Shakespeare's "Tempest"), Op. 46 (1880); "Die Vigilien," Op. 20 (1883); "Am Abend," Op. 39 (1893). *Overtures:* "Eine Nacht auf Karlstein," Op. 26 (1886); "Komensky-Fest" overture, Op. 34 (1892); overture in E major (1872), "Lustspiel" overture, D major, Op. 35 (1873); overture in D minor. *Chamber music:* pianoforte trio in F minor (1872); string quartet in A minor; pianoforte quartet in E minor, Op. 11 (1874); string quartet in G major, Op. 8 (1878); quintet in D major, for pianoforte, violin, 'cello, clarinet, horn, Op. 42 (1894); variations in B-flat major for string quartet (1883). Add cantatas, choruses, pieces for various instruments, and many songs. Among the pieces for pianoforte, four hands, are "Mignons," Op. 19 and 48, and a sonata in B-flat major. Waltzes and suite for orchestra should also be mentioned.

Concerto in A minor, for Pianoforte, Op. 54 Robert Schumann.

(Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856.)

Schumann wrote, after he had heard for the first time Mendelssohn play his own concerto in G minor, that he should never dream of composing a concerto in three movements, each complete in itself. In January, 1839, and at Vienna, he wrote Clara Wieck, to whom he was betrothed: "My concerto is a compromise between a symphony, a concerto, and a huge sonata. I see I cannot write a concerto for the virtuosos: I must plan something else."

It is said that Schumann began to write a pianoforte concerto when he was only seventeen, and ignorant of musical form, and that he made a second attempt at Heidelberg in 1830.

The first movement of the Concerto in A minor was written at Leipsic in

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1841, and it was then called a "Phantasie." It was played for the first time by Clara Schumann, Aug. 14, 1841, at a private rehearsal at the Gewandhaus. Schumann wished in 1843 or 1844 to publish the work as an "Allegro affettuoso" for pianoforte with orchestral accompaniment, "Op. 48," but he could not find a publisher. The Intermezzo and Finale were composed at Dresden in 1845.

The whole concerto was played for the first time by Clara Schumann at her concert in Dresden, Dec. 4, 1845.

Otto Dresel played the concerto in Boston at one of his chamber concerts, Dec. 10, 1864, when a second pianoforte was substituted for the orchestra. S. B. Mills played the first movement with orchestra at a Parepa concert, Sept. 26, 1866, and the two remaining movements at a concert a night or two later. The first performance in Boston of the whole concerto with orchestral accompaniment was by Otto Dresel at a concert of the Harvard Musical Association, Nov. 23, 1866.

Mr. Mills played the concerto at a concert of the Philharmonic Society of New York as early as March 26, 1859.

The orchestral part of the concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, kettle-drums, strings. The score is dedicated to Ferdinand Hiller.

I. Allegro affettuoso, A minor, 4-4. The movement begins, after a strong orchestral stroke on the dominant E, with a short and rigidly rhythmed pianoforte prelude, which closes in A minor. The first period of the first theme is announced by wind instruments. This thesis ends with a modulation to the dominant; and it is followed by the antithesis, which is almost an exact repetition of the thesis, played by the pianoforte. The final phrase ends in the tonic. Passage-work for the solo instrument follows. The contrasting theme appears at the end of a short climax as a tutti in F major. There is canonical development, which leads to a

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return of the first theme for the pianoforte and in the relative key, C major. The second theme is practically a new version of the first, and it may be considered as a new development of it; and the second contrasting theme is derived likewise from the first contrasting motive. The free fantasia begins andante espressivo in A-flat major, 6-4, with developments on the first theme between pianoforte and clarinet. There is soon a change in tempo to allegro. Imitative developments follow, based on the prelude passage at the beginning. There is a modulation back to C major and then a long development of the second theme. A fortissimo is reached, and there is a return of the first theme (wind instruments) in A minor. The third part is almost a repetition of the first. There is an elaborate cadenza for pianoforte; and in the coda, allegro molto, A minor, 2-4, there are some new developments on a figure from the first theme.

II. Intermezzo: Andantino grazioso, F major, 2-4. The movement is in simple romanza form. The first period is made up of a dialogue between solo instrument and orchestra. The second contains more emotional phrases for 'cellos, violins, etc., accompanied in arpeggios by the pianoforte, and there are recollections of the first period, which is practically repeated. At the close there are hints at the first theme of the first movement, which lead directly to the finale.

III. Allegro vivace, A major, 3-4. The movement is in sonata form. After a few measures of prelude based on the first theme the pianoforte announces the chief motive. Passage-work follows, and after a modulation to E major the second theme is given out by the pianoforte and continued in variation. This theme is distinguished by constantly syncopated rhythm. There is a second contrasting theme, which is developed in florid fashion by the pianoforte. The free fantasia begins with a short orchestral fugato on the first theme. The third part begins irregularly in D major with the first theme in orchestral tutti; and the part is a repetition of the first, except in some details of orchestration. There is a very long coda.

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Fanny Bloomfield–Zeisler, pianist, was born at Bielitz, Austrian Silesia, July 16, 1866. Her parents removed to Chicago in 1868. Her first teachers were Bernhard Ziehn and Carl Wolfsohn. She appeared in public in 1876. In 1878 she went to Vienna and studied with Leschetitzki for five years, and in 1883 played in European cities. Since then she has lived the life of a virtuoso in this country and in Europe.

A Siegfried Idyl . . . . . Richard Wagner.

(Born at Leipsic, May 22, 1813; died at Venice, Feb. 13, 1883.)

Cosima Liszt, daughter of Franz Liszt and the Comtesse d'Agoult, was married to Hans von Bülow at Berlin, Aug. 18, 1857. They were divorced in the fall of 1869.

Richard Wagner married Minna Planer, Nov. 24, 1836, at Königsberg. They separated in August, 1861, and she died at Dresden, Jan. 25, 1866.

Wagner and Cosima Liszt, divorced wife of von Bülow, were married at Lucerne, Aug. 25, 1870. Siegfried Wagner, their son, was born at Triebschen, near Lucerne, June 6, 1869.

Wagner wrote, Nov. 11, 1870, to Ferdinand Präger: "My house, too, is full of children, the children of my wife, but beside there blooms for me a splendid son, strong and beautiful, whom I dare call Siegfried Richard Wagner. Now think what I must feel, that this at last has fallen to my share. I am fifty-seven years old." On the 25th of the month he wrote to Präger: "My son is Helferich Siegfried Richard. My son! Oh, what that says to me!"

But these were not the first references to the son born out of wedlock. In a letter written to Mrs. Wille, June 25, 1870, Wagner wrote: "Certainly we shall come, for you are to be the first to whom we shall present ourselves as man and wife. . . . She has defied every disapprobation and

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taken upon herself every condemnation. She has borne to me a wonderfully beautiful and vigorous boy, whom I could boldly call 'Siegfried': he is now growing, together with my work, and gives me a new, long life, which at last has attained a meaning. Thus we get along without the world, from which we have retired entirely. . . . But now listen; you will, I trust, approve of the sentiment which leads us to postpone our visit until I can introduce to you the mother of my son as my wedded wife." (Finck's Wagner, vol. ii. p. 246.)

The Siegfried Idyl was a birthday gift to the composer's wife. It was first performed as a morning serenade, Dec. 24,* 1871, on the steps of the villa at Triebschen, by a small orchestra of players collected from Zurich and Lucerne. Wagner conducted. Hans Richter, who played the trumpet in the performance, had led the rehearsals at Lucerne. The children of Cosima called the Idyl the "Steps Music."

Siegfried was born while the composition of the music drama, "Siegfried," was in progress. The themes in the Idyl were taken from the music-drama, all save one, — a folk-song, "Schlaf', mein Kind, schlaf' ein"; but the development of the themes was new.

And Wagner wrote a dedication to his wife: —

Es war Dein opfermutig hehrer Wille
Der meinem Werk die Werdestätte fand,
Von Dir geweiht zu weltentrückter Stille,
Wo nun es wuchs und kräftig uns entstand,
Die Heldenwelt uns zaubernd zum Idylle,
Uraltes Fern zu trautem Heimatland.
Erscholl ein Ruf da froh in meine Weisen:
"Ein Sohn ist da!" Der musste Siegfried heissen.

Für ihn und Dich durft' ich in Tönen danken,—
Wie gäb' es Liebesthaten hold'ren Lohn?
Sie hegten wir in uns'res Heimes Schranken,
Die stille Freude, die hier ward zum Ton.

* Ramann says that Cosima Liszt was born at Bellagio, "at Christmas," 1837. Chamberlain and Dannreuther give 1870 as the year of composition of the Idyl; but see Richard Pohl's statement in the *Musikalisches Wochenblatt* of 1877 (p. 245.)

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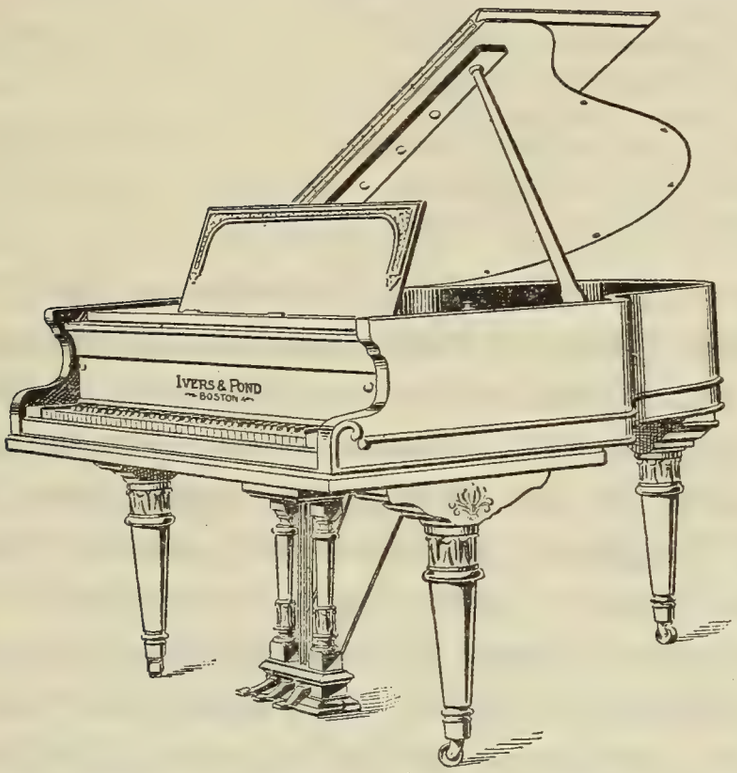

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Mit Deiner Huld sei ihnen jetzt erschlossen,
Was sonst als tönend Glück wir still genossen.

Some one has Englished this freely — very freely — and in verse : —

Thy sacrifices have shed blessings o'er me,
And to my work have given noble aim,
And in the hour of conflict have upbore me,
Until my labor reached a sturdy frame.
Oft in the land of legends we were dreaming,—
Those legends which contain the Teuton's fame,
Until a son upon our lives was beaming,
Siegfried must be our youthful hero's name.

For him and thee I now in tones am praising ;
What thanks for deeds of love could better be?
Within our souls the grateful song upraising
Which in this music I have now set free.
And in this cadence I have held, united,
Siegfried, our dearly cherished son, and thee.
Thus all the harmonies I now am bringing
But speak the thought which in my heart is ringing.

The composition, which first bore the title "Triebschener Idyll," is scored for flute, oboe, 2 clarinets, trumpet, 2 horns, bassoon, and strings.

It begins quietly, E major, 4-4 (strings without double-basses), with a short introduction made out of portions of the so-called "Friedensmelodie," which is soon announced by the strings, the theme from the love scene in the third act of "Siegfried," at Brünnhilde's words, "Ewig war ich, ewig in süss sehnender Wonne — doch ewig zu deinem Heil!" (I have been forever, I am forever, ever in sweet yearning ecstasy — but ever to thy salvation!) The development is wholly independent of that in the music drama. Wood-wind instruments gradually enter. The flute introduces as an opposing theme a phrase of the slumber motive in the last scene of "Die Walküre." This phrase is continued by oboe and

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clarinet. There is a crescendo. The theme appears in the basses, and reaches a più forte.

A short theme of two descending notes — generally a minor seventh or major sixth, taken from Brünnhilde's cry, "O Siegfried! Siegfried! Sieh' meine Angst!" (O Siegfried! Siegfried! see my terror!) from the same love scene in "Siegfried" — appears now in the basses, now in the violins, while wind instruments give out chords in triplets. This short theme is much used throughout the idyl.

The cradle song, "Schlafe, Kindchen, schlafe" (Sleep, my little one, sleep), is sung "very simply" by the oboe.

All these themes are worked up in various shapes until trills on the first violins lead to the "World-treasure" motive in Brünnhilde's speech to Siegfried,— "O Siegfried, Herrlicher! Hort der Welt!" (O Siegfried, thou glorious one! Treasure of the world!),— which is sung first by the wind, A-flat major, 3-4 time, afterward worked out by strings, and then combined with preceding themes.

There is a climax, and on an organ-point on G as dominant the first horn gives out Siegfried's "motive," where he announces his intention of going out into the world, never to return (Act I.), but the form is that assumed in the love scene. Flute and clarinet embroider this horn theme with hints at the bird song in the "Waldweben." There is a mass of trills, and the strings play the accompanying figure to Siegfried's "Ein herrlich Gewässer wogt vor mir" (A splendid sea surges before me), 'cellos and violas, then violins. The music swells to forte, and, after there is a modulation back to E major and a combination of the first two themes, the climax of the idyl is reached, and the trumpet sounds the forest-bird motive. The chief themes are further developed, alone or in combination. The pace slackens more and more, and the first two themes bring the end in pianissimo.

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A Siegfried Idyl was performed at Mannheim in December, 1871, and at Meiningen in the spring of 1877. The work was published in February, 1878, and the first performance after publication was at a Bilse concert in Berlin toward the end of February of that year. According to Dr. Reimann the music drama "Siegfried" was then so little known that a Berlin critic said the idyl was taken from the second act. So Mr. Henry Knight, a passionate Wagnerite, wrote verses in 1889, in which he showed a similar confusion in mental operation.

The first performance in Boston was at a concert of the Harvard Musical Association, Dec. 19, 1878.

ENTR'ACTE.

CONCERNING PROGRAMME MUSIC.

BY ERNEST NEWMAN.

A little while ago I attempted, in an article on "The Old Music and the New," in the *Contemporary Review*, to throw some light on the vexed question of programme music, and to make out a case for this essentially modern form of art. The main argument was that the symphonic poem, poetic music, programme music — call it by whatever title we choose — is a perfectly logical and necessary evolution of certain factors that have been inherent in music from its very birth, although, owing to a variety of circumstances, historical, technical and social, the opportunity for their proper development has only come within comparatively recent years.

What I was chiefly concerned to prove was that certain critics are in error when they say that a piece of programme music, to justify its existence, ought to sound equally well to the man who knows the subject and the man who does not; that if it does not appeal to us as "pure music,"

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irrespective of its conformity with a programme, it has at best only a factitious *raison d'être*. I tried to show that this is a preposterous demand to make; that a knowledge of the programme is absolutely necessary to the understanding of half the points that give the music its vitality; and that the man who wants to appreciate fully a symphonic poem without knowing the subject and the composer's handling of it ought to be quite consistent, to listen to the "Erl King" without a knowledge of the poem or to the "Ring of the Nibelung" without a knowledge of the story.

But my words fell upon stony ground. I can understand the heathen who did *not* read my article still wallowing in the mire of error: and for these unconscious children of the darkness I have nothing but tender pity. But that some of those who did read it should yet be unconvinced, that they should go on in their old unanalytic ways as if I had never thrown a flood of light on the subject — this, I confess, has cut me to the heart: I feel much as Galileo must have felt when his friends persisted in using phrases that showed a lingering belief in the geocentric theory. Within the last month or two I have had some sad examples of this imperviousness to argument — one afforded by E. A. Baughan, a thoroughly level-headed critic in other respects: one by J. F. Runciman, who, when he is right, is very right, and when he is wrong is infernally wrong, and a third by Mr. Huneker, whose momentary lapse from rectitude was probably due to his being so intent on correcting the errors of Mr. Runciman. Curt-

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ously enough it is over Richard Strauss, the most audacious exponent of programme music at the present time, that all these gentlemen have come to grief. Before, however, looking at the symphonic poem in connection with Strauss let us examine a simple case, say the "Romeo and Juliet" overture of Tschaikowsky, and see whether this particular work could be equally understood and appreciated, as pure music, by the man who knows and the man who does not know the programme.

There is not the slightest doubt that the "Romeo and Juliet" would give intense pleasure to any one who simply walked unpremeditatedly into a concert room, and heard the overture without knowing that it had a poetical basis — who listened to it, that is, as a piece of music pure and simple in sonata form. But I strenuously deny that this hearer would receive as much pleasure from the work as I do, for example, knowing the poetic story to which it is written. He might think the passage for muted strings, for example, extremely beautiful, but he would not get from it such delight as I, who not only feel all the *musical* loveliness of the melody and the harmonies and the tone color, but see the lovers on the balcony and breathe the very atmosphere of Shakespeare's scene. I am richer than my fellow by two or three emotions in a case of this kind. My nature is stirred on two or three sides instead of only one. I would go further and say that not only does the auditor I have supposed get less pleasure from the work than I, but he really does not hear Tschaikowsky's work at all.

If the musician writes music to a play and invents phrases to symbolize the characters and to picture the events of the play, we are simply not listening to *his* work at all if we listen to it in ignorance of his poetical scheme. We may hear the music, but it is not the music he meant us to hear, or at all events not heard as he intended us to hear it. If melody, harmony, color and development are all shaped and directed by certain pictures in the musician's mind, we get no further than the mere outside

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of the music unless we also are familiar with those pictures. Let us take another example. The reader will probably remember that the overture opens with a church-like theme, in the clarinets and bassoons, that is intended to suggest Friar Laurence. In the ensuing scenes of conflict between the two opposing factions, this theme appears every now and then in the brass, sometimes in particularly forceful and assertive manner.

The casual hearer whom I have supposed would probably look upon this simply as a matter of counterpoint; Tschaikowsky has invented two themes, he would say, and is now simply combining them. But here again he would be wrong. These passages certainly give us musical pleasure, and are as certainly meant to do so, but they are intended also to do something more. The reappearance of the "Friar Laurence" theme has a dramatic as well as a musical significance. Taken as it is from the placid wood-wind and given to the commanding brass, and made to stand out like a warning voice through the mad riot that is going on all round it, it tells its own tale at once to any one with a knowledge of the subject of the overture. So again with the mournful transformation of the love motive at the end of the overture. Tschaikowsky does not alter the melody and the harmony in this way for merely musical reasons. He has something more in his mind than an appeal to the abstract musical faculty, and I repeat that the hearer who is ignorant of this something more not only gets less than the full amount of pleasure from the work, but really does not hear the work as Tschaikowsky conceived and wrote it and intended it to be heard.

We have only to treat all other symphonic poems in the same way — to ask ourselves what the composer meant us to hear, and how much of it we really do hear if we do not know his poetical scheme — to see the folly of holding up absolute music as the standard to which programme music ought to conform. Occasionally, however, the objection is put in the inverse

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way, and we are told that programme music is absurd because it does not speak intelligently to us, does not carry its story written upon it so plainly that no one can mistake it. This is the point on which stress is laid by Mr. Baughan, who is mortified to find that the programme he had fitted to Strauss's "Don Juan" is, according to a friend of the composer, altogether inaccurate. I can quite believe it, for nothing is easier than to go wrong in cases of this kind. I, myself, stumbled over the very phrase that has brought woe and mortification to the soul of Mr. Baughan.

Arguing with a friend a little time ago on the subject of Strauss, I maintained that the opening theme of "Ein Heldenleben" is *not* heroic through and through; it is rather bombastic than heroic; the kind of hero there depicted is a little too self-conscious, a little too much given to showing his biceps and inviting people to tread on the tail of his coat. To my mind the fine subject on the four horns in "Don Juan" is much more veritably heroic, vigorous, without a trace of a suspicion of "showing off." Now, both Mr. Baughan and myself learn, to our surprise, that Strauss "meant it to represent Don Juan staggering into the ball-room with intoxicated gaiety," and Mr. Baughan, aggrieved beyond measure, rushes to the wild conclusion that "here we have the inherent stupidity of programme music." With all respect I beg to differ; here we have only the inherent stupidity of asking us to listen to descriptive music without giving us the key to the thing described. It is as if Mr. Baughan, having kissed a girl

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in the dark, and then discovered, when the lights were turned up, that he had got hold of the wrong girl, should petulantly declare that this showed the inherent stupidity of kissing. Of course it shows nothing of the kind; nor does the fact that we make a blunder here and there in our interpretations of a composer's intentions prove that programme music is a delusion and a snare. Mr. Baughan might as well say that when a man who can understand a Beethoven Symphony hears "The Dream of Gerontius" without the slightest knowledge of the words, and wonders what in Hades it is all about, this shows the inherent stupidity of oratorio and opera and the song.

The charge of absurdity must be really laid at the door of the composer. The plain truth is that a composer has no right to put before us a symphonic poem without giving us the fullest guide to his literary plans. It would be ridiculous of Wagner or Liszt to think their business was ended when they had given us simply the title of, say, "The Ring of the Nibelung" or "The Loreley"; it is equally ridiculous of Strauss to tell us that a work is called "Till Eulenspiegel" or "Don Juan," and leave us to discover the rest for ourselves. If Strauss put that subject for the four horns together with the notes in that particular order not merely because he liked the sequence of sounds, but because they limned the picture of Don Juan which he had in his eye at that moment, it is folly of him to throw it before *us* as a mere sequence of sounds, and not to tell us what aspect of Don Juan it is meant to represent.

As for "the inherent stupidity of programme music," may I put it to Mr. Baughan that he is never likely to go wrong again over this phrase, and that each time he hears "Don Juan," he will, to this extent, be nearer seeing what the composer meant him to see than he ever was before? And if he had an equal certainty of the meaning of all the other subjects in "Don Juan," would he not then be able to recreate the whole thing in

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accordance with Strauss's own ideas? And would not all difficulty then vanish, and the "inherent stupidity" seem to be in those who cursed the form because they had not the key to the idea? Let any one listen to "Till Eulenspiegel" with no more knowledge of the composer's intentions than is given in the title, and I can understand him failing to make head or tail of it. But let him learn by heart the admirable analysis by C. A. Barry, that is sometimes printed in the programme books, and if all does not then become to him as clear as crystal, if then he cannot follow all the gradations of that magical piece of story-telling — well, he had better confine his musical desires to Haydn's quartets and "The Honeysuckle and the Bee." He does but write himself down as slow-witted; the value of the musical form remains unassailed.

Now why does not Strauss, or any other composer of programme music, spare himself and us all this trouble by showing us, once for all, the main psychological lines upon which he has built his work? The composer himself, in fact, is the cause of all the misunderstanding and all the æsthetic confusion. Nothing could be clearer than the symbolism of the music in Strauss's "Don Quixote," when you know the precise intention of each variation; but the fact that Strauss should give the clue to these in the piano duet, and omit it all from the full score, shows how absurdly lax and inconsistent the practice of these gentlemen is. "Also sprach Zarathustra," again, is quite clear, because indications are given here and there of the precise part of Nietzsche's book with which the musician is dealing; while "Ein Heldenleben" simply worries us by prompting futile conjectures as to the meaning of this or that phrase. Wagner would not have dreamt of throwing a long work before us and simply telling us that the subject of it was "The Ring of the Nibelung." Why, then, should the writer of symphonic poems expect us to fathom all his intentions when he has merely printed the title of his work? If the words of the opera are

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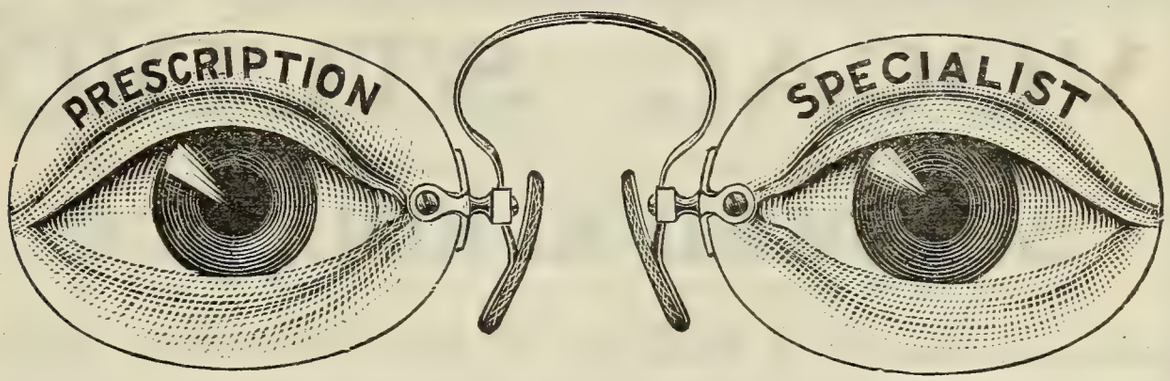

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necessary for me to understand what was in Wagner's mind when he wrote this or that motive, surely words — not accompanying the music, but prefixed to it — are needful to tell me what was in Strauss's mind when he shaped the waltz in "Zarathustra."

If it is absurd to play to me a song without giving me a copy of the words, expecting us to understand the music that has been born of a poetical idea as if it had been written independently of any verbal suggestion, it is equally absurd to put before me, as pure music, an orchestral piece that was never conceived as pure music. If the poem or the picture was necessary to the composer's imagination, it is necessary to mine; if it is not necessary to either of us, he has no right to affix the title of it to his work.

Mr. Runciman, curiously enough, hits upon the truth by accident in the very act of trying to deny its existence. It was in an article in the *Musical Courier*, in which Mr. Runciman in one of his most carnivorous moods ("Did He who made the lamb make thee?") was ferociously chewing a sawdust scarecrow which he took to be Richard Strauss. Mr. Runciman, in the course of much savage treatment of this effigy, tells us that Wagner saw "that the intellectual idea could not be conveyed by music alone; that together with the color — the music — must go the spoken word to make clear what was meant." So far, good. But then he quarrels with Strauss for trying to make *his* themes expressive of something more than music pure and simple, and giving us a programme to help us. Why, where in the name of lucidity is the difference between singing to a phrase of music the words that prompted it, and printing these words alongside the phrase or at the beginning of the score? Does it matter whether the composer writes a love scene and has the actual words *sung* by a tenor and a soprano, or merely puts the whole thing on an orchestra, and *tells* us that this is a scene between two lovers, and

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that their love is of such and such a quality? For the life of me I cannot see why the one proceeding is right and the other wrong. And once more, if it is essential that we should not be left in the slightest doubt in the case of the opera as to who the protagonists are and what is the nature of their sentiments, it is equally essential, in the case of the symphonic poem, that we should not be left in ignorance of any of the points that have gone to make the structure of the music what it is.

It is just here that Mr. Huneker seems to me somewhat half-hearted. "Strauss," he says, "does not endeavor to express ideas, literary or metaphysical, in his scores. That statement is fudge. But his music *suggests* ideas, pictures, poems." This last may be the truth, but it is surely not the whole truth. It is quite true that "Zarathustra" "suggests" certain ideas of the cosmos. But why? Simply because *it was these very ideas that suggested the music in the first place.* When Strauss says, "I did not intend to write philosophical music or to portray Nietzsche's great work musically," he himself is indulging in fudge of the worst order. Why has he prefixed to each section of his score an allusion to the particular portion of Nietzsche's book which he is there illustrating? Nietzsche has a chapter "On Science." Strauss gives this title to one part of his tone poem. Does he not mean to convey to us there the musical equivalent of the philosopher's bitter complaint, and if so, is he not emphatically writing philosophical music? As for literary ideas, with what else does the "Don Quixote" deal? There is not a phrase in it that is not the most lifelike representation of some character or other, or some phrase of that character; this is precisely the thing that makes it "Don Quixote," and not merely a series of "variations on an original theme." Mr. Huneker's memory has certainly given way for the moment when he tells us that "discarding the Lisztian title he calls his works 'Tone Poems,' presents no programmes, and only clues in his titles, being content that the world should enjoy or despise his music as *absolute* music, nothing more." As a matter of fact the "Zarathustra" and the "Don Quixote" scores contain a clue on almost every other page; nothing

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could well be clearer than the programmes Strauss gives us there. And what are the poems prefixed to "Tod und Verklärung" and "Don Juan" if not programmes of a kind, though so imperfect in detail as to have been the cause of a cruel shock to Mr. Baughan's emotions? No, there is no compromise possible. If the song and the opera are legitimate blends of literary idea and musical expression, so is the symphonic poem, and if the literary basis has to be given us in full in the case of the opera, we equally need it in the other case as completely as it can be set before us. The great trouble is that composers like Strauss so often do neither the one thing nor the other; they neither put their work before us as music pure and simple, nor give us sufficient clue to what the representative music is intended to represent. Hence all this worry and confusion — the blighted trust of Mr. Baughan, the murderous fury of Mr. Runciman, and the sad spectacle of Mr. Huneker, in his charitable attempt to keep the peace between the quarrelling schools, being cast out of the councils of them both.—*From the Musical Courier.*

CONTEMPORANEOUS CRITICISM.

BY VERNON BLACKBURN.

The criticism of contemporary writers upon musicians always makes interesting reading matter, and though it usually proves some curious prejudice, it very often throws light upon an attitude of mind which is not justified by posterity, but which, at the same time, often expresses an intelligent view for the period in which the criticism was uttered. This comment has arisen from the perusal of an old book, recently picked up by the writer, which deals with the merits of the musicians who loomed large in the view of men some hundred years ago. Nor do we make apology for again introducing the name of Mozart; for in discussing that period the thing is inevitable. Among the most instructive comments we extract the following words: —

"Haydn's friend, the Baron von Swieten, went so far as to say that, *if*

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Mozart had lived, he would have borne away the sceptre of instrumental music even from that great master." Consider the sentence carefully; roll it round and round; contemplate its full significance; and conceive, if you can, the heartiest respect for the opinion of the Baron von Swieten. Mozart has written the "G minor," that deathless work upon which the supreme musical brain of humanity seems to have lavished an ultimate beauty of inspiration and phraseology; and Mozart has written the Jupiter Symphony. And the good (but distraught) von Swieten thinks that life was too short, years were too few, wherein that master should approach Haydn — Haydn the almost forgotten, Haydn who has nearly reached that last outpost of fame, to be remembered not by his work but by the anecdotage of history!

Let it, however, be conceded at once that Papa Haydn was a man of real and admirable genius. The fact, however, remains that his work has not lived to be a permanent possession of after generations. His easy and fluent melodies do not contain in them the stuff of immortality. To his immediate generation that facility and that fluency were no doubt exceedingly charming; and contemporaries have a way of turning themselves by a natural antedated somersault into posterity. Listen again to the admirable Baron von Swieten: "In the comic opera, Mozart is deficient in gaiety. In this respect he is inferior to Galuppi, Guglielmi, and Sarti." This of the man who appeals to us of to-day as probably the most exquisite humourist that music has ever known. It seems almost incredible that any man of discernment could have missed catching that element in Mozart's musical equipment; yet there is the contemporary sentence to prove the vagaries of even the cultivated judgment of the "man of the time."

Yet there was one man of Mozart's time whose judgment seems to have been animated by something of genius in its critical outlook: and

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that is Haydn himself. To the customary busybody who brought some complaint to the great man to the effect that certain persons were praising Mozart at the elder man's expense, and who, at the same time, attempted to disparage "Don Giovanni," Haydn made the noble and memorable reply, "I am not a proper judge of the dispute; all I know is that Mozart is the greatest composer now existing." Could anything in its way have been finer, more dignified, or more impressively self-contained? It was certainly not equalled by Mozart's answer, on the other side, to a similar busybody; for though Mozart's motive was dictated by a like spirit of generosity, it was not, as a matter of fact, supported by the facts. "Sir," said he, "if you and I were melted down together, we should not furnish materials for one Haydn." These, however, were the criticisms of great men upon great men; they cannot be said to belong to the general criticism of contemporaries, which occupied us at the outset of these notes.

Take this gem for example. "The fear of Leporello," writes Schlichtergron, "when he excuses himself from speaking to the Commander is painted with the true comic spirit — a thing unusual with Mozart." That Leporello's deadly fear should be cited as one of the very occasional moments when Mozart exhibited the "true comic spirit" is, one would say, even for the vagaries of immediate criticism, about as grotesque a display as can be. The fact seems, therefore, clear that Mozart's humour, no less than his ineffable tragedy, was a mystery to the average musician of his time. By this and by the radiantly self-confident exaltation of Haydn above Mozart in previous quotations one may read a parable on all criticism which, while its value cannot easily be exaggerated, is liable to such mistakes as are too often found to be unavoidable to human frailty.

MUSIC AND SPEECH.

BY VERNON BLACKBURN.

What a vexed question is this of the connection between verbal and musical sound! An essay recently published in an Italian review brings one back to the matter still in an inquisitorial spirit. The writer attempts to show that the philosophy of language and of music means precisely the

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same thing; he explains that education in grammar and in musical technique cannot intellectually be separated, and that accordingly music must in the long run depend upon human speech for its utterance, inasmuch as human speech (as Herodotus reminds one) must necessarily come first in the order of life.

Now, it is the fashion to argue very philosophically about points which no philosophy can prove to be right or wrong. The schoolmen and their famous "Definitions," Kant and the "Transcendental Ego," are matters upon which probably no two brains are in absolute agreement. And therefore if this matter of speech and musical utterance is to be treated philosophically, it is as certain as can be that no eternal conclusion will ever be arrived at. But still one need not use very subtle arguments to indicate that the assumption of the Italian writer does not really rest on a rational basis, however acceptable may be the conclusion. The point to consider in the logic of the thing is simply this: Are the grammars of speech and of music essentially disparate and disunited? There is only one possible answer, and that is an emphatic affirmative, despite all the plausible theorizing in the world.

The writer whom we have quoted ingeniously attempts to strengthen his case by declaring almost vehemently that he is averse from any opinion which makes one art overlap another. Painting, says he, has nothing whatever to do with literature; music has naught to say to sculpture. But music, he adds, and articulate speech rest upon a common basis; and therewith he spins his spider's web of theory.

Yet, had he thought and considered somewhat more deeply, it is scarcely imaginable that he would have made the exception upon which he founds his argument. Superficially, indeed, music and speech are in affinity. But how superficially may be well understood when one considers with what a different method the musician and the writer express

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themselves. Dangerously enough, some of the greatest musical writers — Wagner especially — have seemed to favor, or, at all events, to lean towards the idea that music and speech have a common foundation; and the attempt to combine these two forms of utterance has been most resolutely made by some of the musical giants, the list of whom does not find even the name of Beethoven absent.

But, in fact, such attempts are foredoomed to failure. They remind one almost pathetically of Darwin's efforts to create a new species through the intercrossing of pigeons of different breeds. We had been almost fatigued with the preaching of this truth; but the speculative Italian has once more made it necessary to combat the absurd theory that literature and music are almost interchangeable arts. The sole reason, probably, why such a view should ever have become publicly acceptable rests on the fact that the translation of music, outside a hearing of it, is to the general entrusted to the man of letters. Thus, when a supreme critic like (let us say) Richard Wagner or Hector Berlioz almost realizes his musical sensations for a reader by reason of his flaming words, his passionate literature, when they, by reason of consummate literary artifice, make music live again, it is not unnatural that a claim should be made that music and literature have something of a common basis. Such thinkers forget, however, that some of the greatest among rhythmical prose writers had no knowledge whatever of musical meanings and musical forms; that, as a matter of fact, the conventions of musical grammar have not the smallest resemblance to those of everyday speech; and that just as literature is a specialized form of speech, so is music a specialized form of inarticulate outcry. The only excuse for the learned Italian's theory lies in this, that speech and music, so far as man's interpretation goes, begin at the human throat. It is a pleasant foundation whereon to build; but the final developments of each were destined to vastly different careers.

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NOISE AS A FACTOR IN PLOT.

(From the *Pall Mall Gazette*.)

Of all the non-human factors in plot, noise is undoubtedly the most effective. The memory of noise in drama, the memory of its description in fiction, persists long after visual images have faded from the mind. A crisis gains a more forcible emphasis from noise than from any other appeal to the senses, and noise in repetition becomes symbolical of extremest monotony. There is no point in any of Mr. Kipling's stories more vivid, more memorable, than the breaking of the wine-glass in "The Man that Was,"— it arrests us with a sense of shock, and sums up the situation superbly in one brief crash. As an example of repeated noise producing a condition of weariness amounting to disgust, we might quote the cracking of the husband's finger-joints that precipitates the catastrophe in "Anna Karénina." This trivial incident remains ineffaceably fresh, even when the other details of the story have escaped the memory. Again, how much more effective are the sounds of the moated grange than its sights, in building up a picture of desolate weariness! "The doors upon their hinges creaked; the blue fly sung in the pane." . . . The outline of "The Story of an African Farm" may grow blurred, yet wakeful nights will still be poignant with the recollection of the boy's lonely vigil, when he listened to the watch ticking its ceaseless, reiterated "Eternity, eternity, eternity." Stevenson has chosen to use noise as his most powerful incentive to terror; there is no event in "Treasure Island" so curdling as the sound of the tapping of the blind man's stick.

If noise in fiction, heard only in imagination, has so lasting a hold upon the memory, if it is our most powerful factor in awakening permanent impressions of violent tragedy, of terror, of desolation, and of disgust, the far greater importance of noise in drama becomes at once apparent. Take, for instance, the play of "The Bells,"

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founded on Erckmann-Chatrian's novel, "Le Juif Polonais." Noise is the leading motive of the story; the sleigh-bells are an integral part of the plot: the sound of their coming, recurring in memory at intermittent intervals, brings upon the murderer such paroxysms of agony and remorse as finally lead to his death. Impressive as this association of ideas is in fiction, it becomes still more haunting when presented on the stage. The actual ring of the sleigh-bells is fraught with so great a horror that we are driven to pity the unhappy man tortured by such a doom. It is a curious fact that, with the exception of this one striking example, there are no acting plays that give to noise the prominence it deserves. Noise, however, is introduced subordinately in many dramas, and we propose to examine briefly some of the uses to which it is put.

We are, of course, not dealing here with noise as an accessory to realism. We exclude all such sounds as are intended merely to create an atmosphere, as dance-music in a ball-room scene, or the sound of wind and thunder and storm; we exclude the sounds employed as devices to assist spectacular display, the cracking of the timbers of a ship, the rolling of the stones of an avalanche. We would include only those noises which are connected intimately with the fortunes or emotions of the *dramatis personæ*, and which are thus elevated from the mechanical plane to the realm of imagination.

The emphasis of a crisis by means of the noise of shooting is a feature common to many plays. In this one instance noise is less effective, because more crudely sensational than any other method of expression. The device has become staled by constant association with melodrama. Moreover, it usually represents too violent a solution of the problem; or else the mechanical concussion jars in a moment of supreme human tragedy. The noiseless sword dealt a death of greater dignity, and we have always

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rejoiced that Shakespeare's battle scenes needed not to be disfigured with the vulgarity of shot. Nevertheless, the skill of certain dramatists has been adequate to make death by shooting appear the only perfect conclusion to the play. We might instance "The Sacrament of Judas," where the priest is shot upon the stage, and "Hedda Gabler," where the noise alone proclaims the tragedy, and we know, by the sound of a pistol-shot behind a curtain, that Hedda Gabler has killed herself. We are not told the method of Mrs. Tanqueray's death, but Mr. Pinero has reached the highest achievement along these lines in Ellean's terrified words, "I heard her fall."

We have already alluded to the breaking of a wineglass in "The Man that Was." The shock of breakage has little place in legitimate drama. Shakespeare's "Richard II." furnishes the most striking example of its imaginative employment. Suddenly, out of a coil of vague words, of frail poetic lamentations, of faintly coloured images fading one into the other, there comes a crash of realism. The deposed king dashes to earth the mirror that mocks by its brittle glory, and in that gesture of passion we realize the bitterness of misery that seeks a vain relief in the balm of words. The broken fragments of glass symbolize Richard's life, broken with the same reckless wantonness. In "Waterloo," too, the breaking of the veteran's pipe gives occasion for a searching moment of delicate character-analysis; the slight shock of the crash upon the floor wakens in the old soldier a frenzy of grief, in which we recognize the child that supersedes the man.

In "The Land of Heart's Desire" a whole world of poetry and delight lives in the sound of tapping upon the door. We do not see the Faeries, though Maire tells us of them; their existence for us rests on the evidence of the knock. The door as a vehicle of sound is, indeed, full of suggestion. How significant is the banging of the door at the end of "The

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Doll's House"! It is the most natural, the most convincing, the most impressive of conclusions. . . . "'Tis closing doors they hear at last who hear no more, no more." . . .

Maeterlinck has revealed to us the supreme tragedy of the window, in an appeal to our vision; he has revealed to us the supreme tragedy of the door in an appeal to our hearing. Readers will remember the terrible scene in "Tintagiles," where the lady listens helpless to the noises on the other side of the locked door. No other writer has so great a power of endowing the commonest objects with a mysterious horror: the sounds in his plays have the awfulness and the beauty of inexorable fate. The climax of "Tintagiles" is the same as the climax of "Au Téléphone," the play produced by Mrs. Tree: in both plays certain of the characters are conscious of a tragedy — overhear a tragedy, in fact — which they are powerless to avert. In the first case the tragedy takes place behind a shut door; in the second, at a house with which the telephone is in communication. The latter play, however, does not quite come within the scope of this article, since the telephone is merely a vehicle for carrying the human voice.

The last scene of Marlowe's "Faustus" depends largely for its horror on the striking of a clock. When the clock strikes eleven Faustus cries, "Stand still, you ever-moving spheres of heaven, That time may cease and midnight never come." His terror increases when the clock strikes the half-hour and there is only one half-hour separating him from hell. The climax is reached after the stroke of twelve, when the devils enter and bear him away.

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destruction, so in Björnson's "Beyond Human Power," the ringing of a bell gives the assurance of safety. The employment of noise in this drama stands unique in imaginative daring. Our ears are deafened with the terrific thunder of the landslip; in the intervals we hear the chapel-bell rung by the pastor, within his chapel threatened with ruin; while through it all we see the pastor's wife undisturbed in deep sleep. Of all our examples, perhaps this indicates most clearly the importance of noise in the crisis of plot.

"The isle is full of noises"; we can only marvel that so few out of the many should have been employed with effect in drama. On noise depends our most original melodrama, "The Bells"; one of the most haunting inventions in poetry is founded on the suggestion of noise, "Les Aveugles"; noise creates the superb crises in "Beyond Human Power," and is responsible for dramatic moments in one or two other plays. But when we consider the powerfulness of its effects and the large variety of its manifestations, we are driven to marvel that it has not yet attained that overwhelming preponderance in plot which it is bound some day to achieve.

SUITE NO. 3, IN G MAJOR, OP. 55 . . . . PETER TSCHAIKOWSKY.

(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, Nov. 5–6, 1893.)

This suite was finished in July, 1884. It was performed for the first time at a concert of the Russian Music Society, Moscow, Jan. 19, 1885.

It was played for the first time in Boston at a concert of the Boston Symphony Orchestra, Oct. 17, 1891.

The suite is scored for 3 flutes (one of them interchangeable with piccolo), 2 oboes, cor anglais, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, a set of 3 kettle-drums, big drum, cymbals, snare-drum, tambourine, triangle, harp, strings. It is dedicated to Max Erdmannsdoerfer, who in 1884–85 was the conductor of the Imperial Russian Music Society, Moscow.

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This suite was played for the first time in New York at a Thomas Popular Concert, Nov. 24, 1885.

Tschaikowsky conducted it in New York at the Music Festival in the then new Carnegie Hall, May 13, 1891.

The first performance in St. Petersburg was at the fifth concert of the Imperial Society, led for the occasion by von Bülow, Jan. 24, 1885. The suite came fresh from the publisher into rehearsal, but two days later von Bülow led it without the score "and with a brilliance that electrified the audience." Tschaikowsky was present.

The suite is in four movements.

I. Élégie. This movement is in free rondo form. Andante molto cantabile, 6-8. The first theme, G major, is given to the first violins. This theme is gentle and flowing. The second theme, E-flat, 2-4, "molto espressivo e con grandezza," played by first violins and flutes, is more emotional. There is an episode, più mosso, and the theme is repeated, this time by violas and 'cellos. The first theme enters, now in E-flat (flutes and oboes); strings are in counterpoint; and there is a new theme for the horns. There is a short development, which after a stirring crescendo ends fortissimo, and in the climax the second theme enters with marked brilliance. A horn-call sounds a halt; the gentle first theme is sung by flutes. Toward the end the solo violin rises from its fellows and above light chords of the wood-wind. Harp harmonics add to the romantic mood.

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II. Valse mélancolique. Iwan Knorr in his analysis of this suite comments on Tschaikowsky's predilection for the waltz form and his choice of the waltz rather than of Russian folk-dances, generally in 2-4. He speaks of the cosmopolitanism, the universality, of the composer, and likens him to Turgenieff in his position toward his compatriots. The comparison is something more than fanciful: just as Dostoievsky satirized Turgenieff

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because he was not "national," so the ultra-radicals, Rimsky-Korsakoff, *et al.*, do not recognize Tschaikowsky as a strictly Russian composer. Hazlitt defined a patriot as "a good hater," and this extreme nationalism of the neo-Russians might well be called skew-eyed parochialism.

The waltz, with Tschaikowsky, is not an ordinary, gay affair. Death often is the piper, as in the old pictures. Much of Tschaikowsky's festal music is the expression and expansion of Thomas de Quincey's gorgeously tragic page: —

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PROGRAMME.

Taneieff . . . . . **Overture, "L'Orestie"**

Mozart **Recitative and Aria, "Nie soll mit Rosen," from "Titus"**
(Clarinet obbligato, Mr. V. LEBAILLY.)

R. Strauss . . . **Tone-poem, "Death and Transfiguration"**

Mendelssohn . . **Arioso, "But the Lord is mindful of his own," from "St. Paul"**

Beethoven . **Symphony No. 3, in E-flat major, "Eroica," Op. 55**

I. Allegro con brio.
II. Marcia funebre: Adagio assai.
III. Scherzo: Allegro vivace.
Trio.
IV. Finale: Allegro molto.

SOLOIST:

Madame SCHUMANN-HEINK.

There will be an intermission of ten minutes before the symphony.

both of the dance and the music, 'never ending, still beginning,' and the continual regeneration of order from a system of motions which forever touch the very brink of confusion — that such a spectacle, with such circumstances, may happen to be capable of exciting and sustaining the very grandest emotions of philosophic melancholy to which the human spirit is open. The reason is, in part, that such a scene presents a sort of mask of human life, with its whole equipage of pomps and glories, its luxury of sight and sound, its hours of golden youth, and the interminable revolution of ages hurrying after ages, and one generation treading upon the flying footsteps of another; whilst all the while the overruling attempers the mind to the spectacle, the subject to the object, the beholder to the vision. And although this is known to be but one phasis of life — of life culminating and in ascent — yet the other (and repulsive) phasis is concealed upon the hidden or averted side of the golden arras, known but not felt: or is seen but dimly in the rear, crowding into indistinct proportions."

Allegro moderato, 3-4, E minor. The dusky background is formed by chords of bassoons and clarinets with a 'cello figure, against which violas and then flutes lament with a lamentation which is broken as by sighs. The second section, G major, is in clear, bright opposition. The syncopated chief theme is in the strings, while flutes and clarinets are in smooth and flowing figuration. The first section is repeated with stronger orchestration. The trio, of Tschaikowskian, deliberate monotony, follows, and there is a repetition of the preceding themes with a different close.

* * *

III. Scherzo, molto vivace, 6-8 (2-4). Trombones and pulsatile instruments are added to the orchestra. There are two introductory measures of wood-wind, and the violins give out the chief theme, which is of a tarantella character. To this theme in the second section a synco-

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pated theme is bound; it is repeated several times; a great crescendo leads to the return of the first section, which is connected closely with a singular trio. This trio is for the most part in pianissimo.

There are faint clashes of cymbals, far-off roll of drum,— snatches of a march as though borne by the wind: a battle in the distance and in the mist. And now fragments of the scherzo theme are heard; there is a conflict between the irreconcilable elements. At last the march is hushed, and reckless gaiety prevails, until the first theme growls in the bass, and with a wild shriek of the orchestra the scherzo is at an end.

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IV. Tema con variazioni. The simple theme, G major, 2-4, is sung by first violins with accompaniment of detached chords.

Variation 1. The theme is given to all the strings (pizzicato) in octaves; flutes and clarinets are in counterpoint above.

2. The first and second violins are as one voice, concertante, in rapid thirty-second passages throughout. Flutes, oboes, clarinets, bassoons, horns, accompany.

3. For 3 flutes, 2 clarinets, 2 bassoons. The theme is first played as upper voice by first flute. In the second section the second clarinet plays the continuation of the theme, which is ended by the flute. The other instruments are for the most part in elaborate polyphony.

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4. For full orchestra (B minor), "pochissimo meno animato." The chief theme is now below and now above. 'Cellos, clarinets, and cor anglais in unison give peculiar richness to the theme.

5. For flutes, oboes, clarinets, bassoons, strings. G major, allegro vivace, 3-4. A fugato, in which the beginning of the first and second parts of the theme serve as chief theme for contrapuntal treatment.

6. Allegro vivace, 6-8. Snare-drum added to instruments in preceding variation. The theme is like unto the tarantella motive. The dance is furiously loud until it is interrupted by the solemn choral of the next variation.

7. 2-4. Wood-wind instruments play the theme transformed into a choral.

8. Adagio, 3-4. In this variation as well as in the next there is the thought of folk-tunes. The harmonies of this variation are not modern in tonality: they hark back to the old folk-song — church — modes. The preceding choral goes into a tremolo of divided violins, and the cor anglais sings a characteristic melody, adagio, molto cantabile ed espressivo.

9. Full orchestra with solo violin. A major, allegro molto vivace, 2-4. Two dance measures are constantly repeated. The melody is in the violins, and a clarinet and the horns accompany with tonic and dominant chords on a dominant pedal. There is a climax (più presto); it is followed by a cadenza for solo violin, which leads into the next variation.

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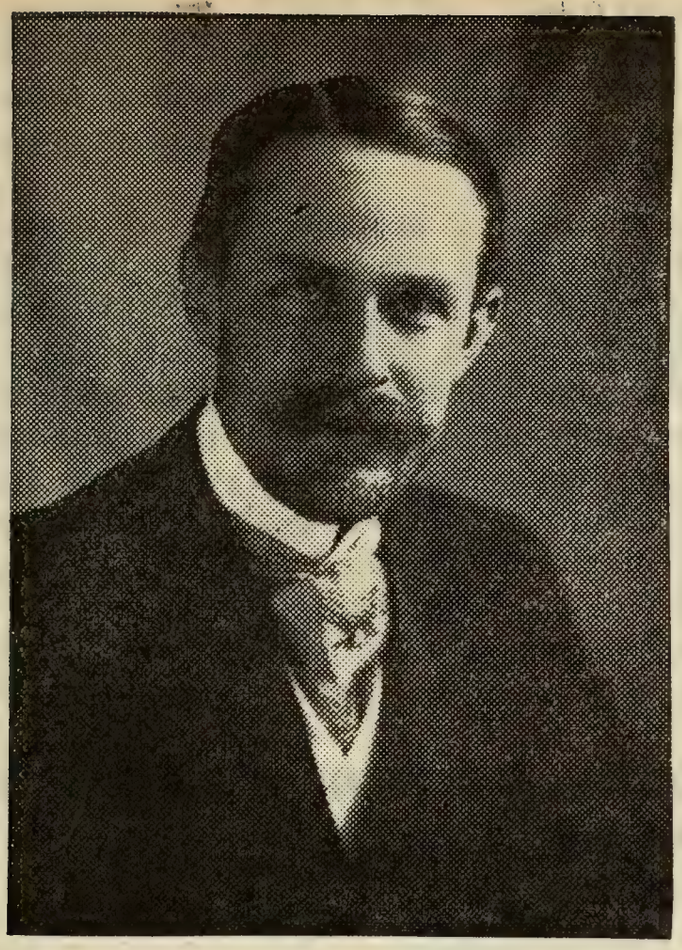

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10. B minor, allegro vivo e un poco rubato, 3-8. Chiefly a capricious solo for violin, with accompaniment, for the most part, of detached chords.

11. B major, moderato mosso, 4-4. A variation built upon a tonic pedal. At the end the basses descend to the low F-sharp, and prepare the pedal-point of the Finale.

12. Finale. Polacca. Moderato maestoso e brillante, 3-4. A drum-roll on the low F-sharp with blare of horns gives the signal for a festival. Violins and flutes in ascending triplets include initial tones of the theme. The pace grows livelier; the triplets are changed into sixteenths. Trombones (*ff* marcatissimo) announce a fragment of the theme, which soon is sounded in diminution by the same instruments. There is a mighty crescendo with constant drum-roll on F-sharp, which is strengthened by the basses, and after a dramatic ritardando the polacca begins with pomp and ceremony, beat of drums and crash of cymbals. The contrasting melody is sung by all the violins and violas. Trumpets and trombones remember snatches of the theme for variations. Much of the introduction to the polacca is repeated, as is the dance itself, and a poco più mosso brings the end.

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II. Marcia funebre: Adagio assai.
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Trio.
IV. Finale: Allegro molto.

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Maria Luigi Zenobio Carlo Salvatore Cherubini.

(Born at Florence, Sept. 8, 1760;* died at Paris, March 15, 1842.)

"Les deux Journées" (known in Germany as "Der Wasserträger" and in English as "The Water-carrier"), lyric comedy in three acts, text by "Citoyen Bouilly," music by "Citoyen Cherubini," and dedicated to "Citoyen Gossec," was first performed at the Théâtre de la Rue Feydeau, Paris, the 26th Nivose, the year 8, or Jan. 16, 1800. The chief singers were Julie Angélique Scio (1768–1807), *Constance;* Gaveau, *Armand;* Juliet, *Mikeli*, the water-carrier.

The story is a simple one, a tale of adventure in the time of the Cardinal Mazarin. Armand falls under the displeasure of the Cardinal, and, with his wife Constance, is finally saved through the devotion of a water-carrier. The "two days" are the days of suspense which Armand and Constance undergo before they are sure of life.

The overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 3 horns, bass trombone, kettle-drums, strings. It is in two parts: there is an introduction, E major, andante molto sostenuto, 4-4; and an allegro, E major, 4-4, which at the end becomes a presto. The allegro is built on two themes: the first, *ff*, is announced by violins; the second and milder is announced by bassoons and violas. The thematic material does not appear in the opera.

"In the solemn introduction, forebodings of evil, dreamy prophecies of impending woe, fall vaguely on the ear, fixing our attention, yet perplexing us with thoughts of change. But now comes the allegro, in the first subject of which we at once recognize the light-hearted *poco curante* daring of the *preux Chevalier;* in the second, so full of anxious tenderness, the

*Cherubini gave this date to Choron in 1809; but according to his own catalogue of works the date is Sept. 14, 1760.

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utterances of his devoted Constance. The overture is, indeed, permeated by the same ideas which are the very core and essence of the coming drama; but heroism alone characterizes the peroration, in which both husband and wife seem to be united in one grand resolve." For the analyst flourished before Wagner, Brahms, and Richard Strauss divided households.

This overture was played at a concert of the Boston Academy, Jan. 15, 1842. It was probably played here before that date. It was played at the Boston Symphony Concerts of Feb. 23, 1884, Dec. 27, 1884, April 5, 1890.

The opera was performed at the Boston Theatre, Jan. 24, 1872. Carl Rosa conducted, and the cast was as follows: —

Constance	Parepa Rosa
Marcellina	Clara Doria
Angelina	Miss Schofield
Armand	William Castle
Antonio	Tom Karl
Michael	Aynsley Cook
Daniel	E. Seguin

The play-bill stated that this was the first performance in America. It seems hardly possible that the opera was not performed at the French opera house in New Orleans before that date.

Bouilly, the librettist, they say, was a pompous, foolish person, and his libretto was condemned by the critics; yet the opera made a profound impression and had a long run. Bouilly met Cherubini at the house of Joséphine Beauharnais, and the composer was in search of a book. The librettist had a friend who had saved a magistrate under the Terror, and on this incident the book was based. Scenes of the Reign of Terror came vividly before the audiences at the first performances of the opera, and there are accounts of the depth of emotion aroused in the breasts of sur-

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vivors. And Bouilly was not without flattering recognition; for a dozen water-carriers called on him one day with flowers, and begged the privilege of supplying him with free water for a year.

A distorted, mutilated version of the opera, entitled "The Escapes," and with music by Thomas Attwood, was produced at London in 1801.

"PIBROCH" SUITE, FOR VIOLIN SOLO WITH ORCHESTRAL ACCOMPANIMENT, OP. 42 . . . . . ALEXANDER CAMPBELL MACKENZIE.

(Born at Edinburgh, Aug. 22, 1847; now living in London.)

The "Pibroch" suite was written by Mackenzie in 1889 for the Leeds Festival of that year; it was completed on August 10. The first performance was at the festival, October 10, when Sarasate was the solo violinist and the composer led the orchestra.

Sarasate brought the "Pibroch" to the United States in the season of 1889–90. He played it with orchestra in New York at the Metropolitan Opera House, Dec. 5, 1889, and later in Chicago.

He played it in Boston, with pianoforte accompaniment (Berthe Marx, pianist), at Music Hall, May 3, 1890.

The suite is in three movements,— Rhapsody, Caprice, Dance. The accompaniment is scored for 2 flutes (one interchangeable with piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, kettledrums, triangle, harp, strings.

The Rhapsody is in the nature of a free improvisation for the solo instrument. The Caprice is a series of variations on the tune, "Three Guid Fellows," and the melody of a contrasting episode is of Mackenzie's invention. The chief theme of the Dance is an authentic Scottish melody.

The title of the suite is a better clew to the contents of the work than any labored analysis would be, for the suite as a whole is in imitation of old bagpipe form.

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Now the word "pibroch," or "piobaireachd," means pipe-playing. If there is speaking by the card, it does not denote any particular class of tune; but it is customarily applied to a class that includes the cruinneachadh, or tune of gathering; the cumhadh, or tune of lamentation; the failte, or tune of salutation. At least, such is the classification given by Mr. W. L. Manson in "The Highland Bagpipe" (London, 1901).

The pibroch was the special tune of the Great Highland bagpipe. The bagpipe, in some form or other, is a most ancient instrument, and it was known to nations of the East as well as the West. There was the piper that played before Moses; and worshippers of the instrument, who cannot even name it without flushed cheeks, insist that one Gillidh Callum was piper to Noah, and that the patriarch danced to this music over two crossed vine-plants after he had first become acquainted with the juice of the grape, and was thereby exhilarated.

The Great Highland bagpipe has a compass of nine notes, from G, second line, treble clef, to A, first ledger line above the staff. The scale is tempered, and the notes are G-natural, A, B, C, D, E, F-sharp, G-natural, A. The reed is broader than that of other bagpipes.

No piper was ranked as an expert unless he was a good pibroch player, unless he could play an elaborate piece, a theme with variations.

A pibroch is generally in triple or quadruple time; some are in 2-4 or 6-8. "It begins with the urlar, or groundwork, of the composition and its doubling. Then comes the high A, or thumb variation." For a list of the succeeding variations see Mr. Manson's book. Then there is a return to the groundwork. The music is not merely a voluntary, and the most legitimate form of tune is the cruinneachadh, or gathering; but in these degenerate days the three classes of tunes are treated as one.

Among the most famous pibrochs are "Mac Crimmon's Lament" (1746); "Gillie Chroist," the war tune of Glengarry; "Pibroch of Donald

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Dhu," the pibroch of Donald the Black, which is supposed to refer to the expedition of Donald Balloch, who in 1431 invaded Lochaber (Sir Walter Scott based his familiar verses on these words of the set, theme or melody, to which the pipe variations are applied :—

Piobaireachd Dhonuil Dhuidh, piobaireachd Dhonuil;
Piobaireachd Dhonuil Dhuidh, piobaireachd Dhonuil;
Piobaireachd Dhonuil Dhuidh, piobaireachd Dhonuil;
Piob agus bratach air faiche Inverlochi.

The pipe summons of Donald the Black,
The pipe summons of Donald the Black,
The pipe summons of Donald the Black.
The war-pipe and the pennon are on the gathering-place at Inverlochy);

"Is fada mar so tha sinn"; "Lochaber no more," piped at Highland funerals.

Montaigne tells of a Frenchman who was affected grotesquely and most uncomfortably by the sound of the bagpipe, but Sir Walter Scott says that connoisseurs "affect to discover in a well-composed pibroch the imitative sounds of march, conflict, flight, pursuit, and all the 'current of a heady fight.'" Dr. Beattie must have been among these courageous connoisseurs: "A pibroch is a species of tune, peculiar, I think, to the Highlands and Western Isles of Scotland. It is performed on a bagpipe, and differs totally from all other music. Its rhythm is so irregular, and its notes, especially in the quick movement, so mixed and huddled together, that a stranger finds it impossible to reconcile his ear to it, so as to perceive its modulation. Some of these pibrochs, being intended to represent a battle, begin with a grave motion, resembling a march; then gradually quicken into the onset; run off with noisy confusion, and turbulent rapidity, to imitate the conflict and pursuit; then swell into a few flourishes of triumphant joy; and perhaps close with the wild and slow wailings of a funeral procession."

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Yet the pibroch has been called the voice of uproar and misrule as well as the music of real nature and true passion. Dr. MacCulloch, a sour-visaged hearer, described it about 1820 as "a determined melody, whereon, such as it is, are engrafted a series of variations rising in difficulty of execution, but presenting no character, as they consist of commonplace, tasteless flourishes, offensive to the ear by their excess and adding to the original confusion, instead of embellishing the air which the ground may possess. It has neither time, rhythm, melody, cadence, nor accent, neither keynote nor commencement nor termination, and it can therefore regulate nothing. It begins, goes on, and ends, no one knows when or how or where, and if all the merit of the bagpipe is to depend on its material, or rather its marching, utility, it could not stand on a worse foundation."

On the other hand Dr. Johnson, who did not love Scotland, the Scots, or music, was moved while on his journey to the Hebrides to say at Slate that he knew a drum from a trumpet, and a bagpipe from a guitar, and later he admitted that "if he had learnt music, he should have been afraid he would have done nothing else but play. It was a method of employing the mind without the labor of thinking at all, and with some applause from a man's self." At Armidale, Dunvegan and Colonel Johnson and Boswell had the music of the bagpipe every day. "Dr. Johnson appeared fond of it, and used often to stand for some time with his ear close to the great drone." A scene for the historical painter!

The term pibroch is sometimes applied figuratively to the bagpipe itself, a heroic instrument, associated forever with heroic deeds. Chorley conceived that a Highlander, "one of those grand, stalwart practitioners whom we see in that magnificent costume which English folks have not disdained to wear (though it is a relic belonging to a peculiar district) would blow down, by the force and persistence of his drone, any rival from Calabria, or the Basque Provinces, or the centre of France, or the Sister

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Island." The pipes have been heard on battlefields from India to Canada, and Chorley's Highlander was at Waterloo and immortalized by Victor Hugo.

"The bagpiper in the centre of the regiment, while extermination was all about him, lowered in profound inattention his melancholy eye, full of the reflection of lake and forest, and seated on a drum, his pibroch under his arm, played mountain airs. These Scotch died thinking of Ben Lothian, as the Greeks remembering Argos. The sabre of a cuirassier cut down the bagpipe and the arm that carried it, and by killing the piper stopped the song."

Sir Alexander Campbell Mackenzie first studied under his father, Alexander Mackenzie, composer, violinist, conductor. At the age of ten the boy went to Sondershausen and took lessons of Uhlrich, violin, and Ed. Stein, composition. In 1861 he was a member of the Ducal Orchestra. In 1862 he entered the Royal Academy of Music, London, and studied under Sainton, Jewson, and Lucas. After some years of teaching at Edinburgh he went to Florence to live in 1879. He returned to London, after occasional visits, in 1885 to conduct the Novello oratorio concerts. In 1888 he was made principal of the Royal Academy of Music, in 1892 he was chosen conductor of the Philharmonic Society, and in 1895 he was knighted. He has received many honors. His chief works are as follows: —

Operas: "Colomba" (1883); "The Troubadour" (1886); "His Majesty" (1897).

Incidental Stage Music: "Ravenswood" (1890); "Marmion" (1891); "Little Minister" (1897).

Oratorios and Cantatas: "The Bride" (1881); "Jason" (1882); "The Rose of Sharon" (1884); "The Story of Sayid" (1886); Jubilee Ode (1887); "The New Covenant" (1888); "The Dream of Jubal" (1889); "The Cottar's Saturday Night" (1892); "Veni, Creator Spiritus" (1891); "Bethlehem" (1894); Coronation Ode (1902); "Reverie of the East" (1903).

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Mr. Adamowski has played as solo violinist with the Symphony Orchestra in Boston: —

1885, March 7. Saint-Saëns's Concerto, No. 1, in A major, Op. 20 (first time).
1886, Jan. 9. Émil Bernard's Concerto in G major (first time).
1887, Feb. 5. Wieniawski's Concerto in D minor.
1889, Jan. 5. Moszkowski's Concerto (first time).
1890, Jan. 4. Saint-Saëns's Concerto, No. 3, in B minor (first time).
1891, Jan. 10. Wieniawski's Concerto in D minor.
1892, Jan. 30. Bruch's Concerto in G minor.
1892, Nov. 12. Ernst's Concerto in F-sharp minor.
1893, Dec. 2. Tschaikowsky's Concerto (Canzonetta and Finale).
1896, Jan. 11. Bruch's Fantasia on Scotch Folk-melodies.
1897, March 13. Lalo's Symphonie Espagnole.
1898, Jan. 15. Beethoven's Romanza in F; Paganini's Caprice in A minor, arranged and orchestrated by Gorski (the latter for the first time).
1899, Feb. 4. Bruch's Fantasia on Scotch Folk-melodies.
1900, March 10. Lalo's Symphonie Espagnole.
1900, Nov. 17. Dvořák's Concerto in A minor (first time).
1902, March 8. Saint-Saëns's Concerto, No. 3, in B minor.

SYMPHONIC POEM NO. 2, "TASSO: LAMENT AND TRIUMPH," FRANZ LISZT.

(Born at Raiding, near Ödenburg, Hungary, Oct. 22, 1811; died at Bayreuth, July 31, 1886.)

This symphonic poem is a revision of a "symphonic prelude" to Goethe's "Tasso." The prelude was written to celebrate in Weimar the

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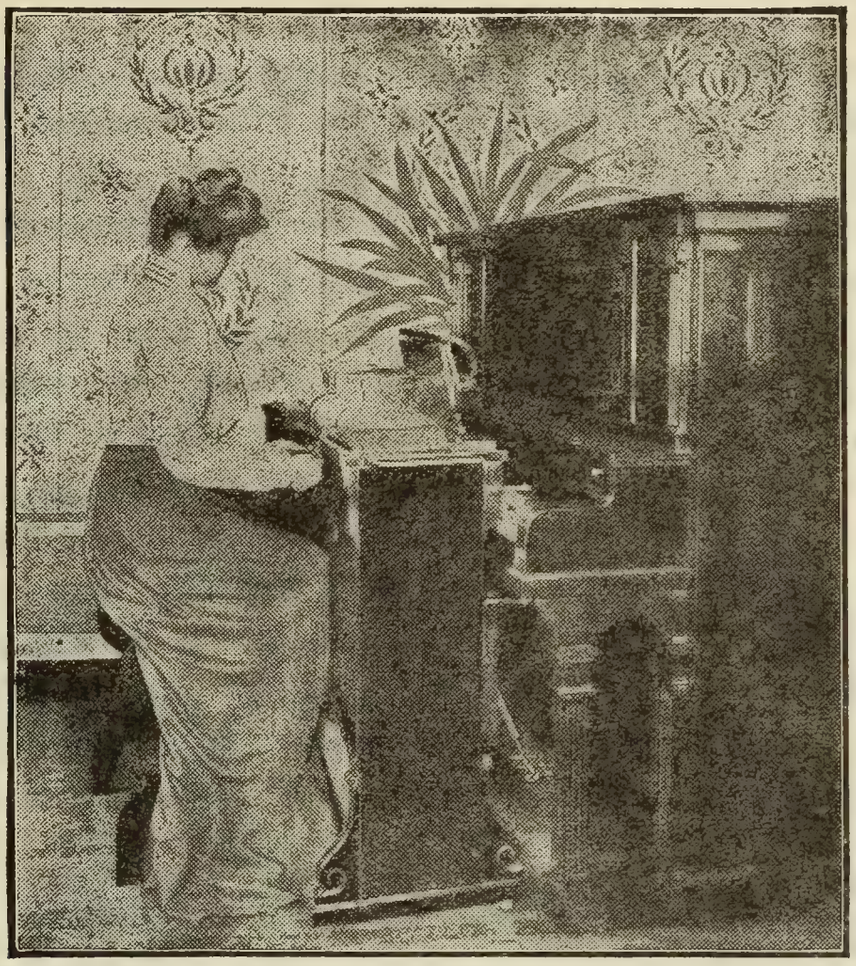

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one hundredth anniversary of Goethe's birth, and it was first performed in the playhouse, Weimar, on Aug. 28, 1849. Liszt also composed for the anniversary the Goethe Festival March, which was rewritten in 1859, and a Goethe Festival Album, in which he included an arrangement for pianoforte of the Goethe March, a male chorus, a solo for baritone, and two or three earlier compositions. "Tasso" was published in 1856.

For this symphonic poem Liszt wrote a preface: —

"In 1849 all Germany celebrated brilliantly the one hundredth anniversary of Goethe's birth. At Weimar, where we then happened to dwell, the programme of the festival included a performance of his drama 'Tasso,' appointed for the evening of August 28. The sad fate of the most unfortunate of poets had excited the imagination of the mightiest poetic geniuses of our time — Goethe and Byron: Goethe, whose career was one of brilliant prosperity; Byron, whose keen sufferings counterbalanced the advantages of his birth and fortune. We shall not conceal the fact that, when in 1849 we were commissioned to write an overture for Goethe's drama, we were inspired more directly by the respectful compassion of Byron for the *manes* of the great man whom he invoked than by the work of the German poet.* At the same time, although Byron gave us the groans of Tasso in his prison, he did not join to the recollection of the keen sorrows so nobly and eloquently expressed in his 'Lamentation' the thought of the triumph that awaited, by an act of tardy yet striking justice, the chivalric author of 'Jerusalem Delivered.'

*The influence of Byron on romantic music has never been thoroughly discussed. This influence is indubitable. It lives to-day in Russia, Italy, and even in Germany. "Romanticism was, above all, an effect of youth. . . . Now, Byron is pre-eminently a young men's poet; and upon the heroic boys of 1830 — greedy of emotion, intolerant of restraint, contemptuous of reticence and sobriety, sick with hatred of the platitudes of the official convention, and prepared to welcome as a return to truth and nature inventions the most extravagant and imaginings the most fantastic and far-fetched — his effect was little short of maddening. He was fully translated as early as 1819-20; and the modern element in Romanticism — that absurd and curious combination of vulgarity and terror, cynicism and passion, truculence and indecency, extreme bad-heartedness and preposterous self-sacrifice — is mainly his work. You find him in Dumas's plays, in Musset's verse, in the music of Berlioz, the pictures of Delacroix, the novels of George Sand. He is the origin of 'Antony' and 'Rolla,' of 'Indiana' and the 'Massacre de Scio,' of Berlioz's 'Lélio' and Frédérick's 'Macaire.'" — "*A Note on Romanticism*," *by W. E. Henley.*

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" 'Lamento e Trionfo,'— these are the two great contrasts in the fate of poets, of whom it has been justly said that, while curses may weigh heavily on their life, blessings are always on their tomb. In order to give this idea not only the authority but the brilliance of fact, we have borrowed even the form from fact, and to that end chosen as the theme of our musical poem the melody to which we have heard the Venetian gondoliers sing on the lagoons three centuries after his death the first strophes of Tasso's 'Jerusalem'": —

" Canto l' armi pietose e 'l Capitano,
Che 'l gran Sepolcro liberò di Cristo!" *

* Yet there are some that could easily spare the "Jerusalem" if they were allowed to retain Tasso's Ode to the Golden Age, even as Englished by Leigh Hunt: "*O bella età de l' oro!*" the ode that begins: —

" O lovely age of gold!
Not that the rivers rolled
With milk, or that the woods dropped honey-dew;
Not that the ready ground
Produced without a wound,
Or the mild serpent had no tooth that slew;
Not that a cloudless blue
Forever was in sight,
Or that the heaven which burns,
And now is cold by turns,
Looked out in glad and everlasting light;
No, nor that even the insolent ships from far
Brought war to no new lands, nor riches worse than war."

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"The motive is in itself plaintive, of a groaning slowness, monotonous in mourning; but the gondoliers give it a peculiar coloring by drawling certain notes, by prolonging tones, which, heard from afar, produce an effect not unlike the reflection of long stripes of fading light upon a looking-glass of water. This song once made a deep impression on us, and when we attempted to speak of Tasso our emotion could not refrain from taking as the text of our thoughts this persistent homage paid by his country to the genius of whose devotion and fidelity the court at Ferrara was not worthy. The Venetian melody is so charged with inconsolable mourning, with such hopeless sorrow, that it suffices to portray Tasso's soul; and again it lends itself as the imagination of the poet to the picturing of the brilliant illusions of the world, to the deceitful, fallacious coquetry of those smiles whose treacherous poison brought on the horrible catastrophe for which there seemed to be no earthly recompense, but which was clothed eventually at the capital with a purer purple than that of Alphonse."

This symphonic poem was carefully revised by Liszt in 1854. In the Correspondence of Liszt and von Bülow, published at Leipsic in 1898, there are interesting pages concerning proposed alterations and excisions for performances under von Bülow, who suggested the changes. The reasonableness and the shrewdness of the proposer and the amiability of Liszt are exposed in clearest light (see pp. 350, 351, 382–384).

***

The poem is based on two themes. The first of these is given out fortissimo by 'cellos and double-basses in octaves at the very beginning, Lento, C minor, 4-4. The commentators find the situation and mood of the poet thus strongly characterized. Yet this theme is only a fragment of the chief theme, which is announced later. A wailing descending chromatic passage, and the lamentation swells to wild expressions of woe and rage, Allegro strepitoso, 4-4. The thematic materials in this second section are

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chiefly those of the first. The section opens with the triplet figure of the first theme, but the figure is detached from its connection. There is a prolonged dominant pedal, on which a theme for strings rises through two octaves. The wailing chromatic passage returns. The lento recurs for a few measures, and there is a long pause.

Adagio mesto, C minor, 4-4. Now enters the chief theme of the poem, the Tasso theme, in minor, sung by the bass clarinet, accompanied by strings, horns, and harp. This is the song of the gondoliers to which Liszt refers in the preface, the old and mournful melody he had heard in Venice when he visited that city in the late thirties.* It pictures here the melancholy, hopeless Tasso. The violins in octaves repeat the first part of this theme over a more fully scored accompaniment and before the second part of the melody appears. This second part, in A-flat major, is given first to 'cellos and horn, then to the violins in octaves. There is an extended development, and the wailing descending chromatic figure appears amid tremolos in the strings. There is now a change in the breast of the hero. He realizes his worth and genius. The pace is quickened, and the Tasso motive, Meno adagio, E major, 4-4, is proclaimed by trumpets and accompanied by energetic diatonic and chromatic scale passages in the strings,— "the veritable portrait in music of the knightly

* Yet Byron wrote in 1817 :—

"In Venice, Tasso's echoes are no more,
And silent rows the songless gondolier."

See the long note to this couplet in Murray's larger editions of Byron's poems.

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singer." This proud and defiant passage is followed by recitative-like passage-work on the first and tragic motive in wind instruments against violin tremolos.

And now there is a new picture,—Tasso at the court of Ferrara:* "Allegro mosso con grazia (quasi menuetto), F-sharp major, 3-4. This section is said to portray a fête at the court, The first theme, graceful, elegant, is given to two 'cellos, accompanied by the other strings; the theme is developed at great length, and clad in various orchestral robes. Tasso enters.†

*At a concert given in January, 1856, in the White Hall of the Palace at Berlin,—the hall was lighted with over two thousand candles, and there were from twelve hundred to fifteen hundred invited guests,—the King of Prussia spoke affably to Liszt concerning his "Tasso," and said he was especially struck by the "Court scene," to which Liszt might well have answered: "*Vous êtes orfèvre, monsieur Josse.*"

† "And Tasso is their glory and their shame.
Hark to his strain! and then survey his cell!
And see how dearly earn'd Torquato's fame,
And where Alfonso bade his poet dwell:
The miserable despot could not quell

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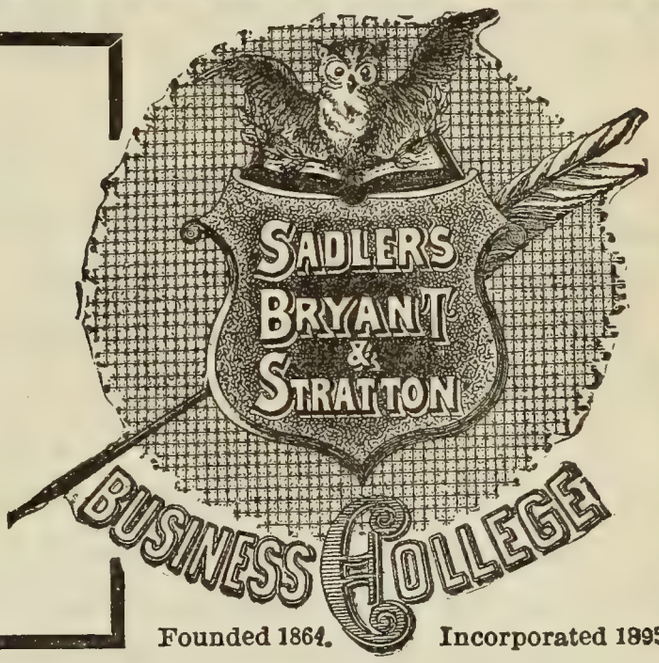

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His theme is given to strings, while the menuet is continued by the wood-wind. Liszt here suggests that "the poet and his surroundings are distinct," and states in a foot-note that "the expression of the orchestra must have a double character: the wind must be light and careless, while the strings must be sentimental and tender." These two themes are worked up together at length, until there is an ever-quickening crescendo, which brings a return of the allegro strepitoso that followed the lento at the beginning; and, as before, there are eight measures of the lento itself.

And now the "Triumph": Allegro con molto brio, C major, 2-2. There are trumpet calls, there are scale passages for strings. The first theme appears and is developed elaborately,—at first, piano, in the strings, then in flutes and oboes, B-flat major, then fortissimo in C major, and for full orchestra. The second theme is proclaimed; the pace grows faster and faster until it is quasi presto; the blare of trumpets leads to moderato pomposo, the apotheosis of the gondoliers' song as typical of Tasso crowned and exalted. Pages of pomp and jubilation, and a stretto, molto animato, in which festival tumult is at its height.

***

To this poem Liszt wrote an epilogue, "Le Triomphe funèbre du Tasse." This composition was suggested by a sunset during a walk to St. Onofrio. It was written probably in 1868, and it was performed for the first time, according to L. Ramann and Arthur Hahn, by the Philharmonic Society of New York in March, 1877.

***

"Tasso" is scored for piccolo, 2 flutes, 2 oboes, 2 clarinets, bass clarinet, 2 bassoons, 4 horns, 4 trumpets, 3 trombones, tuba, kettle-drums, snare drum, big drum, cymbals, triangle, harp, and strings.

The first performance in Boston was by Theodore Thomas's orchestra, April 5, 1870. The first performance by the Philharmonic Society of New York was March 24, 1860.

***

"The miseries of Tasso arose not only from the imagination and the heart. In the metropolis of the Christian world, with many admirers and many patrons,—bishops, cardinals, princes,—he was left destitute and almost famished. . . . He says that he was unable to pay the carriage of a parcel. No wonder, if he had not wherewithal to buy enough of *zucca* for

> The insulted mind he sought to quench, and blend
> With the surrounding maniacs, in the hell
> Where he had plunged it. Glory without end
> Scatter'd the clouds away—and on that name attend
>
> "The tears and praises of all time; while thine
> Would rot in its oblivion—in the sink
> Of worthless dust, which from thy boasted line
> Is shaken into nothing; but the link
> Thou formest in his fortunes bids us think
> Of thy poor malice, naming thee with scorn—
> Alfonso! How thy ducal pageants shrink
> From thee! if in another station born,
> Scarce fit to be the slave of him thou mad'st to mourn."
>
> —"*Childe Harold*."

a meal. Even had he been in health and appetite, he might have satisfied his hunger with it for about five farthings, and have left half for supper. And now a word on his insanity. Having been so imprudent not only as to make it too evident in his poetry that he was the lover of Leonora, but also to signify (not very obscurely) that his love was returned, he much perplexed the Duke of Ferrara, who, with great discretion, suggested to him the necessity of feigning madness. The lady's honor required it from a brother; and a true lover, to convince the world, would embrace the project with alacrity. But there is no reason why the seclusion should be in a dungeon, or why exercise and air should be interdicted. This cruelty, and perhaps his uncertainty of Leonora's compassion, may well be imagined to have produced at last the malady he had feigned. But did Leonora love Tasso as a man would be loved? If we wish to do her honor, let us hope it: for what greater glory can there be than to have estimated at the full value so exalted a genius, so affectionate and so generous a heart?" —*Foot-note to Walter Savage Landor's "Tasso and Cornelia."*

SYMPHONY NO. 3, IN E-FLAT MAJOR, "EROICA," OP. 55.

LUDWIG VAN BEETHOVEN.

(Born at Bonn, Dec. 16 (?), 1770; died at Vienna, March 26, 1827.)

Anton Schindler wrote in his Life of Beethoven (Münster, 1840): "First in the fall of 1802 was his [Beethoven's] mental condition so much bettered that he could afresh take hold of his long-formulated plan and make some progress: to pay homage with a great instrumental work to the hero of the time, Napoleon. Yet not until 1803 did he set himself seriously to this gigantic work, which we now know under the title of 'Sinphonia Eroica': on account of many interruptions it was not finished until the

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following year. . . . The first idea of this symphony is said to have come from General Bernadotte, who was then French Ambassador at Vienna, and highly treasured Beethoven. I heard this from many friends of Beethoven. Count Moritz Lichnowsky, who was often with Beethoven in the company of Bernadotte, . . . told me the same story." Schindler also wrote, with reference to the year 1823: "The correspondence of the King of Sweden led Beethoven's memory back to the time when the King, then General Bernadotte, Ambassador of the French Republic, was at Vienna, and Beethoven had a lively recollection of the fact that Bernadotte indeed first awakened in him the idea of the 'Sinphonia Eroica.'"

These statements are direct. Unfortunately, Schindler, in the third edition of his book, mentioned Beethoven as a visitor at the house of Bernadotte in 1798, repeated the statement that Bernadotte inspired the idea of the symphony, and added: "Not long afterward the idea blossomed into a deed"; he also laid stress on the fact that Beethoven was a stanch republican, and cited, in support of his admiration of Napoleon, passages from Beethoven's own copy of Schleiermacher's translation of Plato.

Thayer admits that the thought of Napoleon may have influenced the form and the contents of the symphony and that the composer may have based a system of politics on Plato; "but," he adds, "Bernadotte had been long absent from Vienna before the Consular form of government was adopted at Paris, and before Schleiermacher's Plato was published in Berlin."

The symphony was composed in 1803–1804. The story is that the title-page of the manuscript bore the word "Buonaparte" and at the bottom of the page "Luigi van Beethoven"; "and not a word more," said Ries, who saw the manuscript. "I was the first," also said Ries, "who brought him the news that Bonaparte had had himself declared Emperor, whereat he broke out angrily: 'Then he's nothing but an ordinary man! Now he'll

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trample on all the rights of men to serve his own ambition; he will put himself higher than all others and turn out a tyrant!'"

Furthermore, there is the story that, when the death of Napoleon at St. Helena was announced, Beethoven exclaimed, "Did I not foresee the catastrophe when I wrote the funeral march in the 'Eroica'?"

The original score of the symphony was bought in 1827 by Joseph Dessauer for three florins, ten kreuzers, at auction in Vienna. On the title-page stands: "Sinfonia grande." Two words that should follow immediately were erased. One of these words is plainly "Bonaparte," and under his own name the composer wrote in large characters with a lead-pencil: "Written on Bonaparte."

Thus it appears there can be nothing in the statements that have come down from Czerny, Dr. Bartolini, and others: the first allegro describes a sea-fight; the funeral march is in memory of Nelson or General Abercrombie, etc. There can be no doubt that Napoleon, the young conqueror, the Consul, the enemy of kings, worked a spell over Beethoven, as over Berlioz, Hazlitt, Victor Hugo; for, according to Mr. W. E. Henley's paradox: although as despot, Napoleon had "no love for new ideas and no tolerance for intellectual independence," yet he was "the great First Cause of Romanticism."

The symphony was first performed at a private concert at Prince Lobkowitz's in December, 1804. The composer conducted, and in the second half of the first allegro he brought the orchestra to grief, so that a fresh start was made. The first performance in public was at a concert given by Clement at the Theater an der Wien, April 7, 1805. The symphony was announced as "A new grand Symphony in D-sharp by Herr Ludwig van Beethoven, dedicated to his Excellence Prince von Lobkowitz." Beethoven conducted. Czerny remembered that some one shouted from the gallery: "I'd give another kreuzer if they would stop." Beethoven's friends declared the work a masterpiece. Some said it would gain if it were shortened, if there were more "light, clearness, and unity." Others found it a mixture of the good, the grotesque, the tiresome.

The symphony was published in October, 1806. The title in Italian stated that it was to celebrate the memory of a great man. And there was this note: "Since this symphony is longer than an ordinary symphony, it should be performed at the beginning rather than at the end of a concert, either after an overture or an aria, or after a concerto. If it be performed too late, there is the danger that it will not produce on the audience, whose attention will be already wearied by preceding pieces, the effect which the composer purposed in his own mind to attain."

***

This symphony was performed in Boston for the first time at a concert of the Musical Fund Society, Mr. G. J. Webb conductor, Dec. 13, 1851. The programme was as follows: —

PART I.

1. Grand Symphony No. 3, "Eroica" . . . . . *Beethoven*

(First time in Boston.)

PART II.

1. Grand Overture to "Waverley" . . . . . *Berlioz*

(First time in Boston.)

2. Cavatina, "Robert, toi que j'aime" . . . . . *Mayerbeer* (sic)

Mme. Goria Botho.

3. Fantaisie pour la clarionette, avec accompag't d'orchestra, "L'Attente et l'Arrivee" (*sic*), Op. 180 . . . . . *C. G. Reissiger*

Thomas Ryan.

4. Air from "Charles VI." . . . . . *Halevy*

Mme. Goria Botho.

5. Grand Fantaisie for the 'Cello, on a theme from "Robert the Devil" and an original theme by Molique . . . . . *F. A. Kummer*

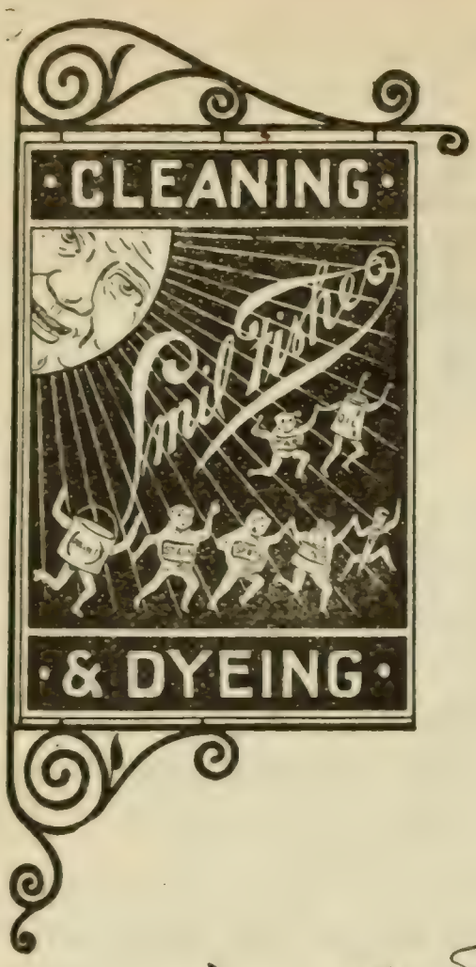
Wulf Fries.

6. Overture, "Il Barbiere de Seviglia" . . . . . *Rossini*

***

The first movement, Allegro con brio, E-flat major, 3-4, opens with two heavy chords for full orchestra, after which the chief theme is given out by the 'cellos. This theme is note for note the same as that of the first measures of the Intrade written by Mozart in 1786 at Vienna for his one-act operetta, "Bastien et Bastienne," performed in 1786 at a Viennese garden-house (K. 50). Mozart's theme is in G major. Beethoven's theme is finished by the violins and developed at length. There is a subsidiary theme, which begins with a series of detached phrases distributed among wood-wind instruments and then the violins. The second theme, of a plaintive character, is given out alternately by wood-wind and strings. The development is most elaborate, full of striking contrasts, rich in new ideas. The passage in which the horn enters with the first two measures of the first theme in the tonic chord of the key, while the violins keep up a tremolo on A-flat and B-flat, has given rise to many anecdotes and provoked fierce discussion. The coda is of unusual length.

The funeral march, Adagio assai, C minor, 2-4, begins, pianissimo e sotto voce, with the theme in the first violins, accompanied by simple chords in the other strings. The theme is repeated by the oboe, accompanied by wood-wind instruments and strings; and the strings give the second portion of the theme. A development by full orchestra follows. The second theme is in C major. Phrases are given out by various wood-wind instruments in alternation, accompanied by triplet arpeggios in the strings. This theme, too, is developed; and there is a return to the first theme in C minor in the strings. There is fugal development at length of a figure that is not closely connected with either of the two themes. The



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first theme reappears for a moment, but strings and brass enter fortissimo in A-flat major. This episode is followed by another; and at last the first theme returns in fragmentary form in the first violins, accompanied by a pizzicato bass and chords in oboes and horns.

Scherzo: Allegro vivace, E-flat major, 3-4. Strings are pianissimo and staccato, and oboe and first violins play a gay theme which Marx says is taken from an old Austrian folk-song. This melody is the basic material of the scherzo. The trio in E-flat major includes hunting-calls by the horns, which are interrupted by passages in wood-wind instruments or strings.

Finale: Allegro molto, E-flat major, 2-4. A theme, or, rather, a double theme, with variations; and Beethoven was fond of this theme, for he had used it in the finale of his ballet, "Die Geschöpfe des Prometheus," in the Variations for pianoforte, Op. 35, and in a country dance. After a few measures of introduction, the bass to the melody which is to come is given out, as though it were an independent theme. The first two variations in the strings are contrapuntal. In the third the tuneful second theme is in the wood-wind against runs in the first violins. The fourth is a long fugal development of the first theme against a counter-subject found in the first variation. Variations in G minor follow, and the second theme is heard in C major. There is a new fugal development of the first theme inverted. The tempo changes to poco andante, wood-wind instruments play an expressive version of the second theme, which is developed to a coda for full orchestra, and the symphony ends with a joyful glorification of the theme.

The symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 3 horns, 2 trumpets, kettle-drums, and strings.

***

What strange and even grotesque "explanations" of this symphony there have been!

At the second concert of the Philharmonic Society of New York, Feb. 18, 1843, the following comments were printed on the programme: "This great work was commenced when Napoleon was first Consul, and was intended to portray the workings of that extraordinary man's mind. In the first movement, the simple subject, keeping its uninterrupted way through harmonies that at times seem in almost chaotic confusion, is a grand idea of Napoleon's determination of character. The second movement is descriptive of the funeral honors paid to one of his favorite Generals, and is entitled 'Funeral March on the Death of a Hero.' The winding up of this movement represents the faltering steps of the last gazers into the grave, and the listener hears the tears fall on the coffin ere the funeral volley is fired, and repeated faintly by an echo. The third movement (Minuet and Trio) describes the homeward march of the soldiery, and the Finale is a combination of French Revolutionary airs put together in a manner that no

one save a Beethoven could have imagined." And this note, Mr. Krehbiel tells us, was inserted in the programme for several, even twenty-five, years after.

Marx saw in the first movement of the symphony the incidents of a battle as it is preconceived in the mind of the conqueror. The different incidents are characterized by the chief themes and their developments. The ending with the return of the first theme is the triumph of the victor's plan. The funeral march pictures Night spreading her shade over the battlefield, which is covered with the corpses of those who died for glory; in the scherzo are heard the rejoicings of the soldiery homeward bound; and the finale is Peace consecrating the victories of the hero.

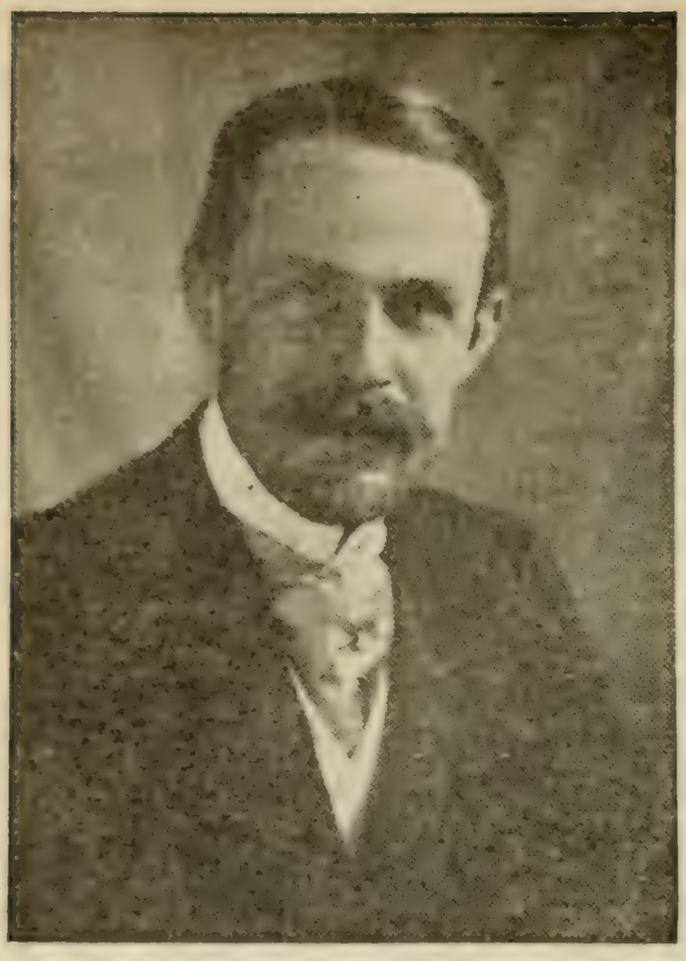
Griepenkerl preferred to see in the fugued passage of the first movement the entrance of the nineteenth century.

Berlioz insisted that there should be no thought of battles or triumphant marches, but rather profound reflections, melancholy recollections, imposing ceremonies,— in a word, the funeral oration over a hero.

Wagner wrote: "The designation 'heroic' is to be taken in its widest sense, and in no wise to be conceived as relating merely to a military hero. If we broadly connote by 'hero' ('*Held*') the whole, the full-fledged *man*, in whom are present all the purely human feelings — of love, of grief, of force — in their highest fill and strength, then we shall rightly grasp the subject which the artist lets appeal to us in the speaking accents of his tone-work. The artistic space of this work is filled with all the varied, intercrossing feelings of a strong, a consummate Individuality, to which nothing human is a stranger, but which includes within itself all truly Human, and utters it in such a fashion that, after frankly manifesting every noble passion, it reaches a final rounding of its nature, wherein the most feeling softness is wedded with the most energetic force. The heroic tendency of this art work is the progress toward that rounding off" (Englished by Mr. W. A. Ellis). And Wagner explained on these lines each movement. As the second shows the "deeply, stoutly suffering man," so the scherzo reveals the "gladly, blithely doing man"; while the finale shows us finally "the man entire, harmoniously at one with self, in those emotions where the Memory of Sorrow becomes itself the shaping-force of noble Deeds."

Nor should the "rededication" of the "Eroica" to Bismarck by von Bülow, *cher unique*, as Liszt frequently called him, be forgotten. Von Bülow said, at a concert of the Philharmonic Orchestra of Berlin (May 28, 1892): "Yes, the hero was the quintessence of the world to Beethoven. We cannot know, we cannot surmise, what slumbered in his soul. Perhaps there slumbered the picture of the great American citizen, George Washington. But he looked for a hero of his own time, a European hero; and his eyes fell on the great star of Bonaparte."

And there von Bülow might have stopped where Beethoven began.



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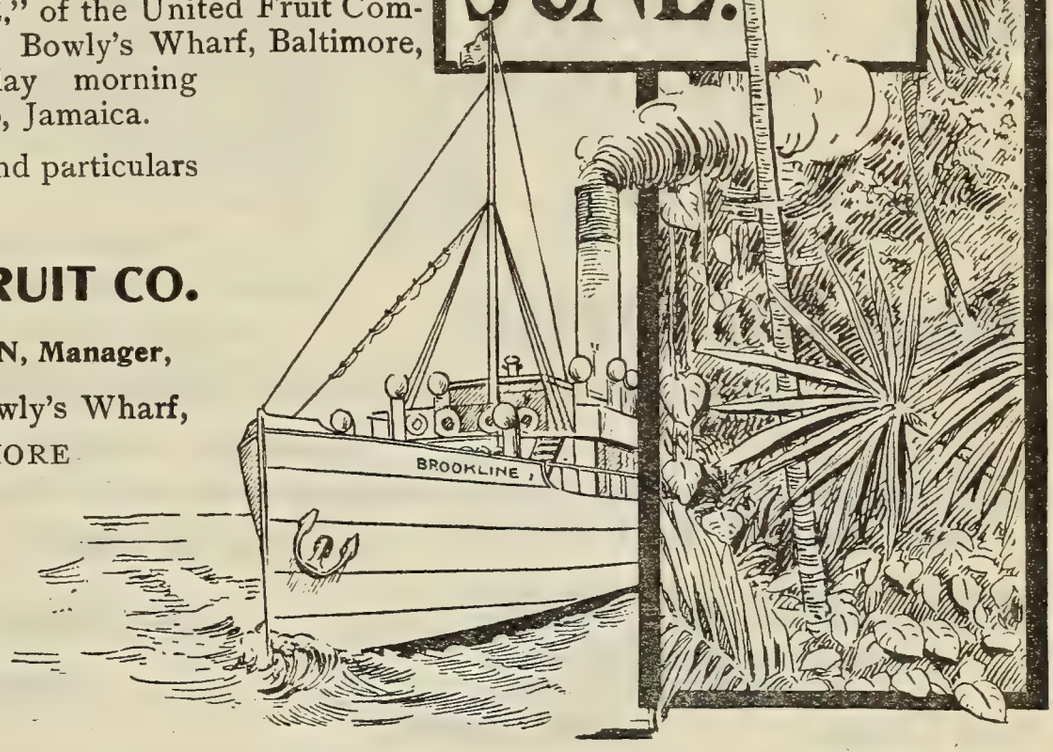

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III. Scherzo: Allegro vivace.
Trio.
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Serge Tanéïeff.

(Born in Russia, Nov. 13, 1856; now living at Moscow.)

Tanéïeff's "The Oresteia," a musical trilogy, text by A. Wenkstern, based on the "Agamemnon," "The Choëphori," and "The Furies" of Æschylus, was performed for the first time at the Maria Theatre, St. Petersburg, in October, 1895. This trilogy has a short instrumental prelude. The score of the opera is dedicated to the memory of Anton Rubinstein.

This concert overture, "The Oresteia," is a far more elaborate composition, and is unlike the prelude in all respects. It was published in 1897.

There is a prefatory note in Russian and French, printed on a fly-leaf of the score: —

"The themes of this overture are taken from S. Tanéïeff's musical trilogy of 'Oresteia,' the libretto of which is founded on the drama of Æschylus.

"Æschylus borrowed the subject of his trilogy, composed of three tragedies,—'Agamemnon,' 'The Choëphori,' 'The Furies,'— from the story of the Atridæ. The story of this family is a dark and bloody one: crime begets crime, and gives crime new birth. The inexorable Furies torture the guilty one with remorse. The established custom of hereditary vengeance prepares an avenger in the person of the victim's nearest relation. He that has done his bloody deed comes under the power of the Furies, who have established their dwelling-place in the very palace of the Atridæ, awaiting his turn when he is doomed to fall, the victim of a new vengeance. These crimes heaped on crimes at last fill the Olympian gods with horror, and, to bring an end to these bloody customs, Apollo and Athene form the tribunal of the Ephors, to whom they confide the care of judging and punishing the guilty. A new era of peace and justice dawns for mortals.

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***

Many and strange are the variations in the details of the awful tragedy of Pelops's line. The legend adopted by Æschylus runs as follows: Zeus himself was the founder of the Atreid house. He begat, by the nymph Pluto, Tantalus. Tantalus begat Pelops, who took Hippodamia as wife, and by her had two sons, Atreus and Thyestes. Atreus married and had a son whom he survived, and whose widow, Aërope, he took as wife. By her Atreus had Agamemnon and Menelaus, named of him the Atridæ.

Now Thyestes seduced Aërope; and in revenge Atreus murdered children of his wife and brother, and "held a day of banqueting" to Thyestes, and served him a dish of his children's flesh. At this horrid act the sun withheld his light. Thyestes, after he had eaten and discovered the deed, "screamed and fell back from the butchery . . . and on the descendants of Pelops he invoked an intolerable doom." Thyestes left one son, Ægisthus, to be his avenger.

Agamemnon and Menelaus had married Clytæmnestra and Helen, sisters, and supposed to be the daughters of Tyndarus and Leda; but Helen was the child of Zeus and Leda, and the Trojan War followed her elopement with Paris. Agamemnon was compelled by the Fates to sacrifice his own daughter, Iphigenia, to obtain a favorable wind for the fleet. This angered her mother, who turned her love toward Ægisthus during Agamemnon's long absence. When her husband returned with Cassandra, of whom, some say, she was jealous, she determined to murder her lord and master. And she killed Agamemnon and Cassandra, and gloried in the deed.

Orestes, the son of Agamemnon and Clytæmnestra, had previously been sent away to Phocis. He returned, and slew his mother and Ægisthus.

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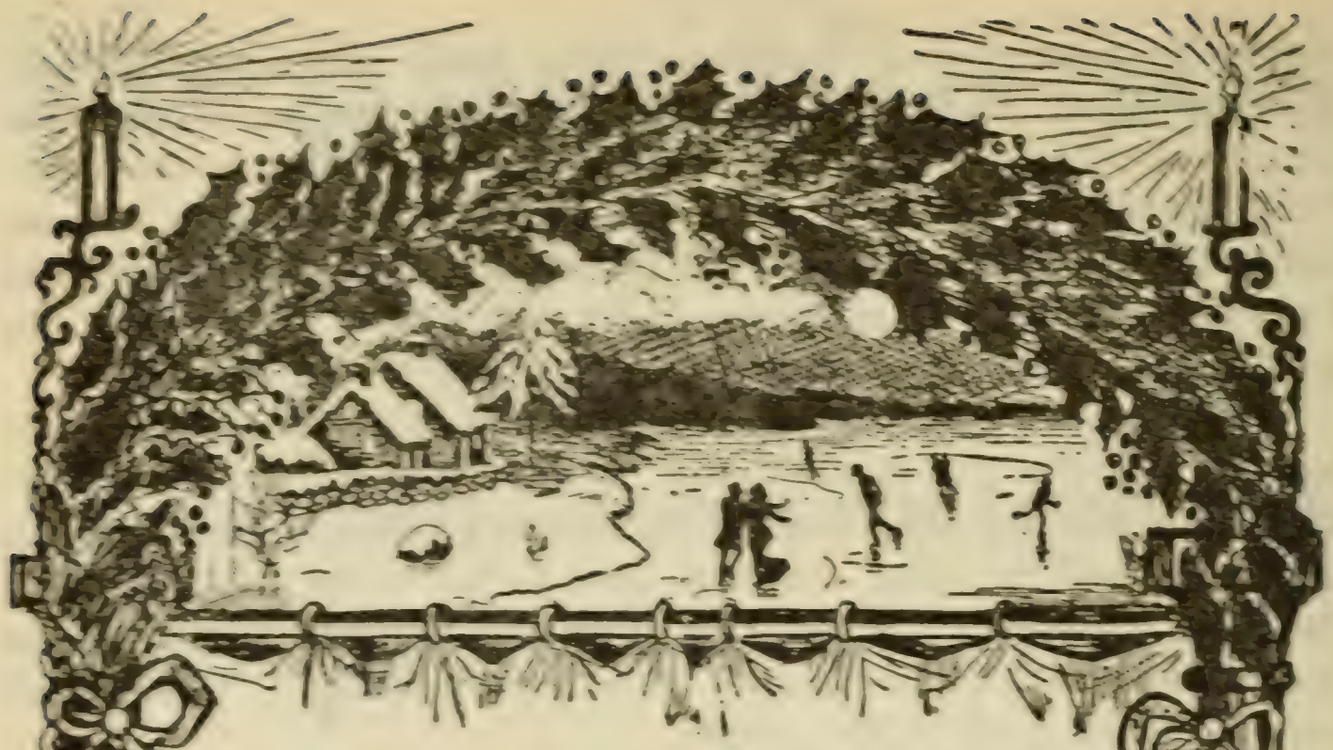

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Then, horrified, he went to Delphi to seek purification. The Furies pursued him. At Delphi he was assured of Apollo's protection. He underwent his trial at Athens and was acquitted. The Furies threatened the city with their wrath; but Athene assured them that they would always be held in honor, and they then promised all manner of blessings.

***

This overture is scored for 3 flutes (one of which is interchangeable with piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, bass tuba, a set of 3 kettle-drums, cymbals, bass-drum, triangle, gong, glockenspiel, piano, harps, and strings. It is dedicated to Anton Arensky. The first performance in the United States was by the Boston Symphony Orchestra at Boston, Dec. 1, 1901.

The overture begins with a long introduction, Andante in E minor, 3-4, which is founded on two important themes. The first is announced by 'cellos and bassoons, and it is answered by its own appearance in diminution in the violas. It is used later in double diminution and in contrapuntal accompaniment. The second theme is a pathetic melody or figure sung by the clarinet. These themes are developed amid trumpet calls. Toward the end of the introduction a version of the first theme is given to the bassoon.

The form of the main body of the overture is free. The beginning is Allegro vivace e con fuoco, E minor, 2-2, and the wild and savage theme is a version of the first theme of the introduction, rhythmically changed. The next section, Allegro moderato, in G minor, 2-2, has a theme that is associated with Clytæmnestra in the opera. It is of gentler character (flutes, clarinets, muted horns, pianissimo) over counterpoint in the lower strings. This section goes into an Andante, 3-4, in which muted strings play a version of the first theme. There is a return of the Allegro vivace e con fuoco, 2-2, in which the first theme of the movement is worked out with the second. There is a long-continued climax, which ends with a crash of the cymbals, and, after a pause, the horns sound a third theme,

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fortissimo. There is development. An Andante ma non troppo, in C major, 4-4, follows, and a fourth theme is given out in harmony (wood-wind instruments). The phrases are separated by sustained chords in the strings with accompanying harp arpeggios. A fifth theme enters, not unlike in character, and is developed by strings and wind. The overture ends in an apotheosis, E major, which in the opera accompanies the procession to the Acropolis in honor of Athene, and serves as finale.

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Tanéïeff studied the pianoforte with Nicholas Rubinstein and composition with Tschaikowsky at the Moscow Conservatory. He made his first appearance as a pianist at Moscow in January, 1875, when he played Brahms's Concerto in D minor, and was loudly praised by critics and the general public, although the concerto was dismissed as an "unthankful" work. Tschaikowsky, as critic, wrote a glowing eulogy of the performance (see his Life by Modeste Tschaikowsky, p. 319).

It had been said, and without contradiction until the appearance of M. Tschaikowsky's Life of his brother, that Tanéïeff was the first to play Peter's Concerto in B-flat minor in Russia. But the first performance in Russia was at St. Petersburg, Nov. 1, 1875, when Kross was the pianist. Tanéïeff was the first to play the concerto at Moscow, November 12 of the same year.

Tanéïeff spent some months at Paris, 1876–77. On his return he joined the faculty of the Moscow Conservatory, and was for a short time the director of the institution. He is now, according to Max Hesse's "Deutscher Musiker-kalender" for 1903, teacher of theory at the same Conservatory. He has written a symphony in C, Op. 12 (performed at Boston, Nov. 23, 1902), string quartets, part-songs for mixed and double choruses. He has edited certain posthumous works of his master.

That Tschaikowsky admired Tanéïeff's talent, and was fond of him as a man, is shown by the correspondence published in Modeste Tschaikowsky's Life, and it may here be said that the correspondence of Peter Tschaikowsky reveals fully the inherent sweetness, breadth, and nobility of his character as well as the mental tortures that entered into and shaped the long tragedy of his life.

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RECITATIVE, "JETZT, VITELLIA!" AND ARIA, "NIE SOLL MIT ROSEN," FROM "TITUS" . . . . . WOLFGANG AMADEUS MOZART.

(Born at Salzburg, Jan. 27, 1756; died at Vienna Dec. 5, 1791.)

"La Clemenza di Tito," or "Titus," *opera seria* in two acts, original Italian text based on the like-named libretto of Metastasio by Caterino Mazzola, was performed for the first time Sept. 6, 1791, at the Coronation festivities of the Emperor Leopold II. This recitative and air are sung by Vitellia in the second act:—

Jetzt, Vitellia! schlägt die Stunde, der grossen Prüfung ernste Stunde. Hast du wohl Muth zu sehen wie er sein Leben endet, der dir Treue gelobt? Sextus er liebt dich, mehr als sein eigenes Leben, auf dein Verlangen ward er Verbrecher; stets sahst du ihn vollbringen was grausam du begehrt; er wird im Tode seine Treue dir wahren; und dennoch willst du, wohl bewusst deiner Unthat, mit heitrer Miene dem Kaiser dich vermählen? Ach, wo ich weilte würd' ich Sextus erblicken. Die Lüfte, die Felsen, ja sie würden dem Gatten mein Geheimniss entdecken. Zu seinen Füssen will ich bekennen meine Schuld; will mindern meines Sextus Verbrechen, kann ich retten ihn nicht, durch mein Verderben. So schwinde stolzes Hoffen, so schwinde auf ewig.

Nie soll mit Rosen, mit duft'gen Myrten,
Hymen mir schmücken die Lebensbahn.
Schon seh' ich grauenvoll Kerker sich öffnen,
Schon Todesqualen furchtbar mir nahn.

Weh' mir Armen! welch' Entsetzen!
Ach, was wird mein Schicksal sein?
Wer erkennt was ich erdulde,
Ja gewiss erbarmt sich mein.

Now, Vitellia, the hour strikes, the serious hour of the great trial. Hast thou the courage to see how he ends his life who swore fidelity to thee? Sextus loves thee more than his own life; he became a criminal at thy behest. Thou hast ever seen him accomplish what thou cruelly askedst for; he will keep faith with thee in death. And yet wouldst thou, well knowing his misdeed, marry the emperor with a smile on thy face? Ah, wherever I might be I should see Sextus. The breezes, the rocks, would discover my secret to my husband. I will acknowledge my guilt at his feet; I will lessen my Sextus's crime, even if I cannot save him, by my own undoing. So vanish, proud hope, vanish forever.

Never shall Hymen adorn my life's path with roses, with fragrant myrtle. Already I

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see dungeons open horribly, already see torments of death draw near. Woe to me, wretched one! What terror! Ah, what will be my lot? He who sees what I suffer will surely take pity on me.— *Englished by Mr. W. F. Apthorp.*

The recitative begins in D minor, and ends in B-flat major. It is accompanied by strings. The air begins with a short larghetto in F major, 3-8, which is followed by an allegro in F major, 4-4, in rondo form. The accompaniment is scored for flute, 2 oboes, basset-horn * solo, 2 horns, and strings.

The librettist, Caterino Mazzola, was a Venetian and a friend of da Ponte. He was appointed Court Poet at Dresden in 1782, and one of his duties was to provide librettos for operas and cantatas. Metastasio's libretto in three acts was written in 1734, and Caldara was the first to set it to music, for the birthday festival of Charles VI., at Vienna, 1734.

This opera was ordered by the estates of Bohemia for the coronation of Leopold II. Mozart was a sick man when he received the commission in August, but he buckled himself to the task. The opera was written and rehearsed within eighteen days. The *secco* recitatives were not by Mozart, but by his friend Süssmaier, who went with him to the first performance. The opera is a return to the old-fashioned *opera seria* in construction and character. For instance, the parts of Sextus and Annius, the lovers, were written for women and played and sung by them.

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* The basset-horn, or corno di bassetto, is an alto clarinet in F, a fifth below the clarinet in C. Its downward compass is prolonged to the extent of a major-third. The tone is rich and sombre. The instrument is now practically obsolete, though the alto clarinet in E-flat used in military bands resembles it. Mozart employed the corno di bassetto in this opera, "The Magic Flute," "Figaro," "Die Entführung," and in his Requiem; Beethoven introduced it in his ballet of "Prometheus"; Vogel used it; and Mendelssohn wrote for it, though not in his orchestral works. There is a dispute about the origin of the name. The story that has prevailed is that the basset-horn was invented in Passau in 1777, and improved by Lotz, of Presburg, in 1782. The Oxford English Dictionary says that "basset-horn" is a translation of the French *cor de basette*, Italian *corno di basetto*; and "bassetto," which in English meant a small bass viol, is an Italian diminutive of "basso." Lavoix, in his "Histoire de l'Instrumentation," says that the inventor's name at Passau was Horn, that the instrument was named after him, and by a queer translation the "basset Horn" became in French the "cor de basset" and in Italian "corno di bassetto." Iwan Muller took the instrument and turned it into an alto clarinet, and Simiot and Sax made further improvements. The instrument at this concert is replaced by a clarinet.

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days before the first performance of "The Magic Flute." It was judged unfavorably at the time. Thus the Prague correspondent of the *Musikalisches Wochenblatt* (Berlin) wrote: "The music did not please, although it is by Mozart. This otherwise great composer appears to have forgotten the motto of Octavius, 'Make haste slowly!' Furthermore, only the arias and choruses were by him. The recitatives were composed by another. . . . Mozart is dead. He went home sick from Prague, and never recovered. They thought he was dropsical, and he died at Vienna toward the end of last week." This letter is dated Dec. 12, 1791. "Because his body swelled after his death, it is said that he was poisoned. One of his last works is a Requiem, they say, which was performed at his funeral. Now he is dead, the Viennese will indeed discover what they have lost in him. Alive, he had constantly to do with a cabal, which he, it is true, used to irritate by his manners *sans souci*. Neither his 'Figaro' nor his 'Don Juan' had any luck in Vienna; the more conspicuous their success at Prague. Peace to his ashes."

Metastasio wrote the original libretto of "La Clemenza di Tito" at Vienna in 1794, the year in which his dearly beloved Marianni Bulgarini, called Romanina, the greatest female singer and actress of her time, died and bequeathed to him, after the death of her husband, all she had, to the amount of 25,000 crowns. Smug Dr. Burney remarks in his "Memoirs of the Life and Writings of the Abate Metastasio": "It seems as if the character and court of the Emperor Charles VI. had directed the music of Metastasio to choose a virtuous prince for the principal hero of most of the musical dramas that were represented in the Imperial Theatre. The emperor was a religious prince and a rigid observer of decorum himself, which constantly kept licentiousness at a distance from his court. And the poet, naturally a friend to virtue and morality, seems to have gratified his own feelings by conforming to the serious sentiments of his Imperial Patron."

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Metastasio took for his hero Titus, "the lovely dearling and delightfull joy of Mankinde."

Titus has unthroned Vitellius, whose daughter Vitellia is sore vexed because Titus does not woo her. She conspires with her lover Sextus, friend to the emperor, the latter's downfall. Titus exiles his sweetheart, Berenice, and prays Sextus to give him the hand of his sister, Servilia, who is already promised to Annius. Servilia tells the truth to Titus, who abandons his purpose, and now thinks favorably of Vitellia. She meanwhile goes on with her plot. There is a report that Titus has been assassinated. Sextus, about to escape, is imprisoned, but out of love for Vitellia is silent. Vitellia, to save him, declares in the amphitheatre, as Sextus is about to be put to death, that she alone is guilty of instigating the plot. Titus pardons all.

Zelter wrote to Goethe: "Such a Titus, who is in love with every woman who wishes to kill him, is yet to be born."

This text was set to music by many besides Caldara and Mozart,— Leo, Hasse, Wagenseil, Pampani, Perez, Gluck, Adolfati, Jomelli, Cocchi, Naumann, Bernasconi, Anfossi, Sarti, Holzbauer, Guglielmi, Apell, Ottani, Niccolini, Galuppi, Grua, Mazzoni.

There is a curious passage in the "Osservazione sopra i Drammi dell' Abate Metastasio," published at Nice in 1785: —

"In the 'Clemenza di Tito,' as in some of his other works, Metastasio has dared to beat down the idol to which modern music has offered so much incense, namely, the Duet. We applaud his boldness. The fierce and furious Vitellia was not permitted to warble along with the foolish Sextus or the gentle Titus. But if this opera is again brought on the stage in our time, who knows what nonsense may be introduced into it by the tribe of stage-poets, here to supply a duet, there to introduce a rondeau, now in compliance with the dictates of caprice, and now to satisfy the demands of ignorance!" For strictures on the revision of this libretto by Mazzola, whom da Ponte declared to be "an elegant poet and the first who has known how to write an opera-buffa," and for objections to the undramatic character of Mozart's opera, see George Hogarth's

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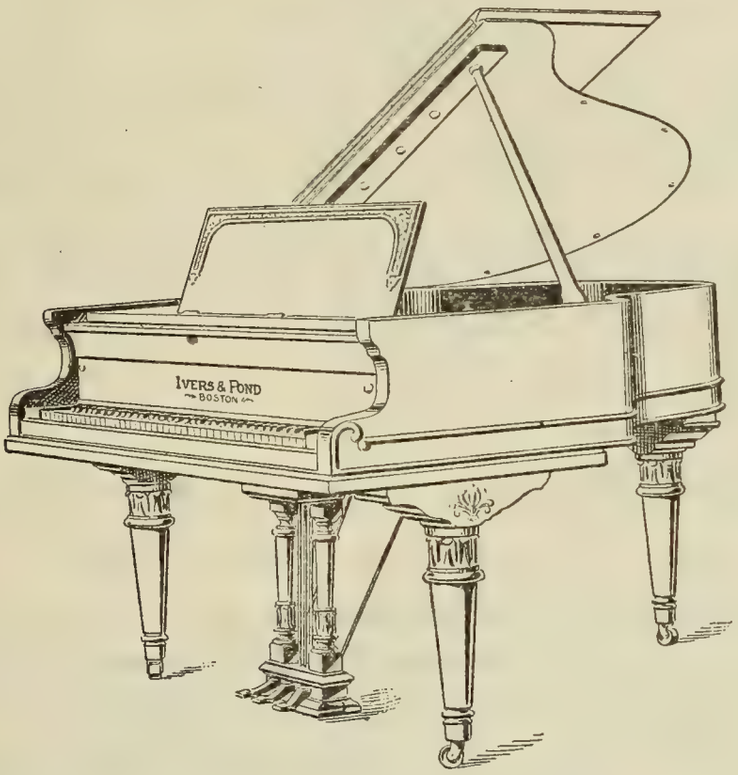

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"Memoirs of the Musical Drama," vol. i., pp. 338–340 (London, 1838).

"La Clemenza di Tito" was the first of Mozart's operas to be performed in England. It was produced at the King's Theatre, London, March 27, 1806, for Elizabeth Billington's benefit. Honest Mr. Parke, oboist and gossip, wrote: "In this charming opera Billington, who was ably supported by Braham, made a display of talent rarely witnessed; and the music stamps the composer of it as the greatest musical genius of the age. Mrs. Billington, with whom I had lived on terms of friendly intimacy for several years, sent me a ticket. . . . I was highly gratified with the refined science, elegant taste, and natural simplicity displayed in this fine production."

The part of Vitellia was created by Maria Marchetti. She was born at Naples in 1767, sang in Italian cities, married the tenor Fantozzi in 1786, and went to Germany in 1791. She was engaged by the Royal Theatre, Berlin, in 1792, and was paid the first year 3,000 thalers and 100 louis d'ors for travelling expenses. There she stayed until 1805. She sang afterward in concert at Berlin, and went to St. Petersburg. Her voice ranged from C below the staff to C on the second leger line above the staff, but her tones were equal, of sombre richness, and they were under control. She did not dazzle in bravura, but she moved by charm of expression in song and action. She was of heroic stature, with jet black hair and eyes, a handsome woman according to general report, yet some one in 1799 described her as "a caricature."

"Death and Transfiguration," Op. 24 . . . . Richard Strauss.

(Born at Munich, June 11, 1864; now living at Charlottenburg, Berlin.)

This is the third of Richard Strauss's seven tone-poems. It was composed at Weimar in 1889, and in date of composition came between "Don Juan" (1888) and "Till Eulenspiegel's lustige Streiche" (1895).

It was first performed at the "Tonkünstlerversammlung" at Eisenach, June 21, 1890.

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The first performance in Boston was at a Symphony Concert, Feb. 6, 1897. It was performed again at a Symphony Concert, March 18, 1899.

The tone-poem is dedicated to Friedrich Rösch * and scored for 3 flutes, 2 oboes, cor anglais, 2 clarinets, bass clarinet, 2 bassoons, double-bassoon, 4 horns, 3 trumpets, 3 trombones, tuba, a set of 3 kettle-drums, 2 harps, gong, strings.

On the fly-leaf of the score is a poem in German: —

In der ärmlich kleinen Kammer
Matt vom Lichtstumpf nur erhellt,
Liegt der Kranke auf dem Lager.
Eben hat er mit dem Tod
Wild verzweifelnd noch gerungen.
Nun sank er erschöpft in Schlaf,
Und der Wanduhr leises Ticken
Nur vernimmst du im Gemach,
Dessen grauenvolle Stille
Todesnähe ahnen lässt.
Um des Krankenbleiche Züge
Spielt ein Lächeln wehmuthvoll.
Träumt er an des Lebens Grenze
Von der Kindheit goldner Zeit?

Doch nicht lange gönnt der Tod
Seinem Opfer Schlaf und Träume.
Grausam rüttelt er ihn auf
Und beginnt den Kampf auf's Neue.
Lebenstrieb und Todesmacht!
Welch' entsetzensvolles Ringen!
Keiner trägt den Sieg davon,
Und noch einmal wird es stille!

Kampfesmüd' zurückgesunken,
Schlaflos, wie im Fieberwahn,

*Rösch, born in 1862 at Memmingen, studied law and music at Munich. A pupil of Rheinberger and Wohlmuth, he conducted a singing society, for which he composed humorous pieces, and in 1888 abandoned the law for music. He was busy afterwards in Berlin, St. Petersburg, Munich. In 1898 he organized with Strauss and Hans Somer the "Genossenschaft deutscher Komponisten." He has written madrigals for male and mixed choruses and songs. Larger works are in manuscript. He has also written an important work, "Musikästhetische Streitfragen" (1898), about von Bülow's published letters, programme music, etc., and a Study of Alexander Ritter (1898).

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Was ihm je verklärt erschien
Noch verklärter zu gestalten,
Dies allein der hohe Drang,
Der durch's Leben ihn geleitet.
Kalt und höhnend setzt die Welt
Schrank' auf Schranke seinem Drängen.
Glaubt er sich dem Ziele nah',
Donnert ihm ein "Halt!" entgegen:
"*Mach' die Schranke dir zur Staffel,*
Immer höher nur hinan!"
Also drängt er, also klimmt er,
Lässt nicht ab vom heil'gen Drang.
Was er so von je gesucht
Mit des Herzens tiefstem Sehnen,
Sucht er noch im Todesschrein,
Suchet, ach! und findet's nimmer.
Ob er's deutlicher auch fasst,
Ob es mählich ihm auch wache,
Kann er's doch erschöpfen nie,
Kann es nicht im Geist vollenden.
Da erdröhnt der letzte Schlag
Von des Todes Eisenhammer,
Bricht den Erdenleib entzwei,
Deckt mit Todesnacht das Auge.

Aber mächtig tönet ihm
Aus dem Himmelsraum entgegen,
Was er sehnend hier gesucht:
Welterlösung, Weltverklärung.

The following literal translation is by Mr. W. F. Apthorp: —

In the necessitous little room, dimly lighted by only a candle-end, lies the sick man on

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his bed. But just now he has wrestled despairingly with Death. Now he has sunk exhausted into sleep, and thou hearest only the soft ticking of the clock on the wall in the room, whose awful silence gives a foreboding of the nearness of death. Over the sick man's pale features plays a sad smile. Dreams he, on the boundary of life, of the golden time of childhood?

But Death does not long grant sleep and dreams to his victim. Cruelly he shakes him awake, and the fight begins afresh. Will to live and power of Death! What frightful wrestling! Neither bears off the victory and all is silent once more!

Sunk back tired of battle, sleepless, as in fever-frenzy the sick man now sees his life pass before his inner eye, trait by trait and scene by scene. First the morning red of childhood, shining bright in pure innocence! Then the youth's saucier play-exerting and trying his strength — till he ripens to the man's fight, and now burns with hot lust after the higher prizes of life. The one high purpose that has led him through life was to shape all he saw transfigured into a still more transfigured form. Cold and sneering, the world sets barrier upon barrier in the way of his achievement. If he thinks himself near his goal, a "Halt!" thunders in his ear. "Make the barrier thy stirrup! Ever higher and onward go!" And so he pushes forward, so he climbs, desists not from his sacred purpose. What he has ever sought with his heart's deepest yearning, he still seeks in his death-sweat. Seeks — alas! and finds it never. Whether he comprehends it more clearly or that it grows upon him gradually, he can yet never exhaust it, cannot complete it in his spirit. Then clangs the last stroke of Death's iron hammer, breaks the earthly body in twain, covers the eye with the night of death.

But from the heavenly spaces sounds mightily to greet him what he yearningly sought for here: deliverance from the world, transfiguration of the world.

The authorship of this poem in blank verse was for some years unknown, and the prevailing impression was that the poem suggested the music. As a matter of fact, Alexander Ritter * wrote the poem *after* he was well ac-

* Ritter, violinist and composer, was born June 27, 1833, at Narva, Russia. He died at Munich, April 12, 1896. He studied in Dresden and afterward at Leipsic (David and Richter). In 1854 he married Richard Wagner's niece, Franziska. He lived at Stettin as conductor (1856), in Dresden, again at Stettin, and then at Paris, Chemnitz, Würzburg, and in 1886 he moved to Munich. He was at one time a member of the Meiningen orchestra, and for seven years he was proprietor of a music shop. He was a radical, and a warm friend

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quainted with Strauss's score; and, when the score was sent to the publisher, the poem was sent with it for insertion.

Ritter influenced Strauss mightily. Strauss said of him, in an interview published in the *Musical Times* (London) of last January: "Ritter was exceptionally well read in all the philosophers, ancient and modern, and a man of the highest culture. His influence was in the nature of a storm-wind. He urged me on to the development of the poetic, the expressive, in music, as exemplified in the works of Liszt, Wagner, and Berlioz. My symphonic fantasia, 'Aus Italien,' is the connecting link between the old and the new methods." "Aus Italien" was composed in 1886, and "Macbeth," the first of the tone-poems, was a work of the next year. It may here be remarked that Gustav Brecher, in his "Richard Strauss," characterizes "Death and Transfiguration," as well as the opera "Guntram" (1892–93), as a return of the composer, after his "Don Juan," to the chromatic style of Liszt and Wagner; and he insists it is not a representative work of the modern Strauss.

The poem by Ritter is, after all, the most satisfactory explanation of the music to those that seek eagerly a clew and are not content with the title. The analysts have been busy with this tone-poem as well as the others of Strauss. Mr. Wilhelm Mauke has written a pamphlet of twenty pages with twenty-one musical illustrations, and made a delicate distinction between Fever-theme No. 1 and Fever-theme No. 2. Reimann and Brandes have been more moderate. Strauss himself on more than one occasion has made merry jests at the expense of the grubbing analysts, and who knows what he meant when he told a London reporter that his next tone-poem would illustrate a day in his family life: "It will be partly lyrical, partly humorous,—a triple fugue, the three subjects representing papa, mamma, and the baby!" For, as Voltaire said of the prophet Habakkuk, this Strauss is capable of anything.

"Death and Transfiguration" may be divided into sections, closely joined, and for each one a portion of the poem may serve as motto.

of Wagner, von Bülow, Liszt, Cornelius, Bronsart, Raff. His chief works are the operas, "Der faule Hans" (1885), "Wem die Krone?" (1890), which were performed at Munich and Weimar, and the symphonic poems, "Seraphische Phantasie," "Erotische Legende," "Olaf's Hochzeitsreigen," "Charfreitag und Frohleichnam," "Sursum Corda," and "Kaiser Rudolphs Ritt zum Grabe." (See the *Musikalisches Wochenblatt* for 1898 for Rösch's elaborate study of the man and his works.) See also an article on Ritter by Herman Teibler, of Munich, published in *Die Musik*, 1902, pp. 1744–1755.

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I. Largo, C minor, D-flat major, 4-4. The chief Death motive is a syncopated figure, pianissimo, given to the second violins and the violas. A sad smile steals over the sick man's face (wood-wind accompanied by horns and harp), and he thinks of his youth (a simple melody, the childhood motive, announced by the oboe). These three motives establish the mood of the introduction.

II. Allegro molto agitato, C minor. Death attacks the sick man. There are harsh double-blows in quick succession. What Mr. Mauke characterizes as the Fever motive begins in the basses, and wildly dissonant chords shriek at the end of the climbing motive. There is a mighty crescendo, the chief Death motive is heard, the struggle begins (full orchestra, *fff*). There is a second chromatic and feverish motive, which appears first in sixteenths, which is bound to a contrasting and ascending theme that recalls the motive of the struggle. This second feverish theme goes canonically through the instrumental groups. The sick man sinks exhausted (ritenutos). Trombones, 'cellos, and violas intone even now the beginning of the Transfiguration theme, just as Death is about to triumph. "And again all is still!" The mysterious Death motive knocks.

III. And now the dying man dreams dreams and sees visions (meno mosso, ma sempre alla breve). The Childhood motive returns (G major) in freer form. There is again the joy of youth (oboes, harp, and bound to this is the motive of Hope that made him smile before the struggle, the motive now played by solo viola). The fight of manhood with the world's prizes is waged again (B major, full orchestra, fortissimo), waged fiercely. "Halt!" thunders in his ears, and trombones and kettle-drums sound the dread and strangely-rhythmed motive of Death (drums beaten with wooden drumsticks). There is contrapuntal elaboration of the Life-struggle and Childhood motives. The Transfiguration motive is heard in broader form. The chief Death motive and the feverish attack are again dominating features. Storm and fury of orchestra. There is a wild series of ascending fifths. Gong and harp knell the soul's departure.

IV. The Transfiguration theme is heard from the horns; strings repeat the Childhood motive, and a crescendo leads to the full development of the Transfiguration theme (moderato, C major). "World deliverance, world transfiguration."

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Written in December, 1820. First published in 1868. The MS. was in possession of Johannes Brahms. The other movements of this work were never written.

BEETHOVEN . . . . . Quartet in E flat major, Op. 74

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MME. SCHUMANN-HEINK, contralto, born Ernestine Roessler, was born at Lieben, near Prague, June 15, 1861. Her father was an Austrian army officer. She was educated by Ursuline nuns at Prague, and at the Convent sang in solo and chorus. In 1874 she took singing lessons at Graz of Marietta von Leclair, and after three years knocked at the door of the Dresden opera house. She made her first appearance there as Azucena in "Il Trovatore," Oct. 13, 1878, and she continued her studies under Aloysia Krebs-Michalesi. At the beginning of her fourth season she married Heink and withdrew from the public, but in the fall of 1883 she returned to the stage at Hamburg and became a member of the opera company there. Her fame was enlarged in the early nineties by an engagement at Kroll's, Berlin. Thus, in 1891 she appeared there as Azucena, Nancy, Helge in von Holstein's "Der Haideschacht," Fides, and in the Duke of Saxe-Coburg-Gotha's "Santa Chiara." Divorced from her husband, she married in 1893 Paul Schumann, then play actor and stage manager at the Thalia Theatre, Hamburg. She sang in various cities: at Bayreuth in 1896, as Erda, one of the Norns, Waltraute; at London, 1897, as Ortrud, Fricka, Erda, Magdalena in "Der Evangilmann," and in 1898 as Erda, Flosshilde, Waltraute, Ortrud, and "The Prologue" in Mancinelli's "Ero e Leandro." Her repertory included many parts, from parts in "The Ring" to Fürst Orlofsky in "Fledermaus." Her first appearance in America was at Chicago as Ortrud, Nov. 7, 1898.

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Her first appearance in Boston was with Mr. Grau's company at the Boston Theatre as Ortrud, March 27, 1899.

Other appearances here in Boston are as follows: —

Ortrud, 1899, April 5, December 6, December 8; 1901, April 5; 1902, March 12, March 20.

Fricka, 1899, March 30, December 16.

Brangäne, 1901, April 12.

Magdalene ("Die Meistersinger"), 1901, April 13.

Mary ("Der Fliegende Holländer"), 1899, December 13.

Concert appearances: Symphony Orchestra, Oct. 27, 1900 ("Nie soll mit Rosen," from Mozart's "Titus," and "Die Allmacht," Schubert–Saar).

Handel and Haydn: Verdi's Requiem, Feb. 24, 1901; Rossini's "Stabat Mater" and Adriano's aria from "Rienzi," Feb. 9, 1902.

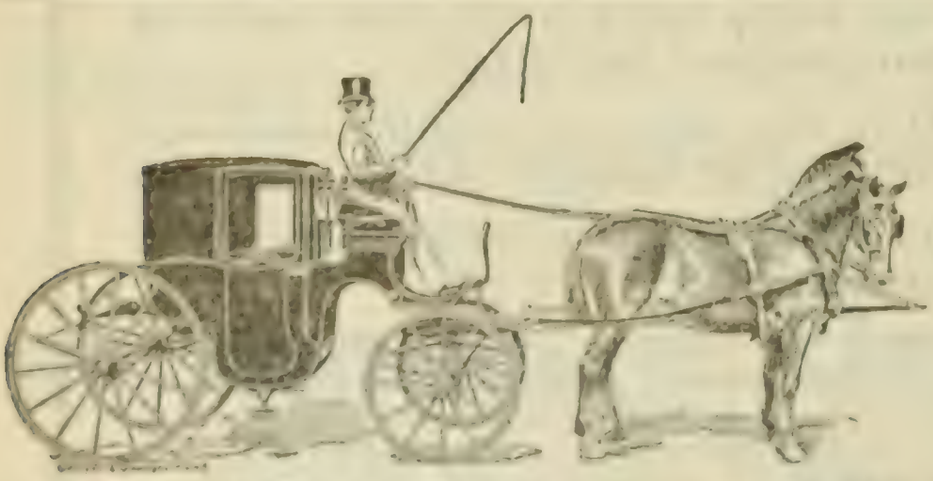
Cecilia: "Samson and Delilah," April 10, 1901.

Opera concerts at the Boston Theatre: Verdi's Requiem, April 7, 1901; March 16, 1902.

ARIOSO FOR CONTRALTO, "BUT THE LORD IS MINDFUL OF HIS OWN," FROM "ST. PAUL," OP. 36 . . . . FELIX MENDELSSOHN-BARTHOLDY.

(Born at Hamburg, Feb. 3, 1809; died at Leipsic, Nov. 4, 1847.)

"Paulus" ("St. Paul"), an oratorio in two parts, was begun in 1834 for production at Frankfort in 1835. Mendelssohn's father died Nov. 19, 1835, when the oratorio was incomplete. The composer wrote Pastor Schubring, "The only thing that now remains is to do one's duty"; and he worked on the oratorio, for he felt that thus he was fulfilling his father's desire. "St. Paul" was performed for the first time at the Düsseldorf Festival, Whitsunday, May 22, 1836. The long, low room was "frightfully hot and close," but all were enthusiastic; and, according to contemporaneous accounts, the performance was excellent, "especially as regards choral singing." There was a chorus of 364 and an orchestra of 172.



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The chorus was composed of 106 sopranos, 60 altos, 90 tenors, 108 basses. By far the greater number of the players and all the chorus were amateurs. The solo singers were Mrs. Caroline Fischer-Achten, a celebrated dramatic singer and the mother of Emil Fischer, soprano; Mrs. Grabau;* Schnetzer; and Wersing, of the Düsseldorf Opera House, who had, they say, a noble voice.

Part I., No. 13. Und zog mit einer Schaar gen Damaskus, und hatte Macht und Befehl von den Hohenpriestern, Männer und Weiber gebunden zu führen gen Jerusalem.

Arioso. Doch der Herr vergisst der Seinen nicht, er gedenkt seiner Kinder. Fallt vor ihm nieder, ihr Stolzen, denn der Herr ist nahe.

And he journeyed with companions towards Damascus, and had authority and command from the High Priest that he should bring them bound, men and women, unto Jerusalem.— ACTS ix. 2.

But the Lord is mindful of his own, he remembers his children. Bow down before him, ye mighty, for the Lord is near us.— PSALM CXV. 12; 2 TIM. ii. 19; PHILIPP. iv. 5.

It is said that after this performance Mendelssohn made so many changes in the work that the whole vocal score became unavailable. He left out ten numbers, and reduced the first aria of Paul, in B minor, to one-third of its original length.

The first performance in English was at the Liverpool Festival of 1836. The oratorio was produced in St. Peter's Church on the morning of October 7. The tickets were all sold days before the performance. Sir George Smart, who was afterward amusingly caricatured by Thackeray in "The Ravenswing," was the conductor. The solo singers were Mrs.

*Henriette Grabau-Bünau was born at Bremen, March 29, 1805, and died at Leipsic, Nov. 28, 1852, as singing-teacher at the Leipsic Conservatory. Schumann admired her art, and admitted her as "Maria" to the *Davidsbündler*. He used to speak of her voice as a *Marienstimme*, and in 1833 he wrote of her: "The song of the Grabau has not the lyric flight of Francilla Pixis, but on the other hand it is so fully developed in purity and truth of voice and expression that this is not at all missed."

Caradori, Mrs. Joseph Wood, Mrs. Shaw,* Mrs. Knyvett, Miss Birch, Braham, the famous tenor, Mr. Bennett, and Henry Phillips (1801–76), who visited the United States in the forties, and made copy out of his trip. See his "Adventures in America: An Entertainment" (1845). He wrote in his "Musical and Personal Recollections" (1864): "I sang my part (that of St. Paul), which was rendered extremely difficult by being in manuscript and in a very cramped, illegible hand. A few printed sheets only were interspersed, with English words written over the German. Altogether, the part was anything but agreeable to take into an orchestra. . . . The music of 'St. Paul' was too heavy and ponderous for my powers, and in that magnificent air, 'O God, have mercy!' there occur at the end of the second movement these words: 'I will sing.' I altered the passage, and took it an octave higher, which enabled me to impart much power and energy to it. Mendelssohn, when he first heard it, was much pleased, and said it was an excellent thought, 'and, if I had known you before,' said he, 'I should have written it so.'" Phillips's memory did not serve him with regard to the words quoted above, and it is hard to determine from the music as it stands to-day just where he transposed.

Mrs. Shaw sang "But the Lord is mindful of his own" for the first time in English. She deserves more than a biographical foot-note. She created a part in Verdi's first opera, "Oberto, Conte di San Bonifazio." (The other singers were Mrs. Raineri-Marini, Salvi, and Marini.) The Milan journal, *La Fama*, said of her in its review of the performance:

* Mrs. Alfred Shaw, born Mary Postans, was born at Lee, Kent, in 1814. She studied at the Royal Academy of Music, 1828–31, and under Sir George Smart, and appeared in 1834–35 at the Concert of Ancient Music and at the York Festival. She afterward sang at all the principal festivals in England, at Leipsic in 1838 (Mendelssohn wrote to Moscheles, October 28, "Mrs. Shaw has made many friends by her beautiful singing"), in Italy in 1839, and again in England.

In 1838 she married Alfred Shaw, a painter. He went mad, and died in 1847. The shock of the first appearance of his insanity injured her voice, and stopped her career shortly after his death. She married J. F. Robinson, a country solicitor, and died at Hadleigh Hall, Suffolk, Sept. 9, 1876. She made her début at La Scala, Milan, Nov. 17, 1839, in Verdi's "Oberto." Her first appearance on the English stage was Oct. 1, 1842, as Arsace in Rossini's "Semiramide."

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"The Shaw, who appeared on the stage for the first time, has voice and good enunciation, but in the art of song and action she is a very beginner, and therefore not suited to an opera-house of the first rank, as ours." Through her, Verdi's name reached England: "her letters spoke of the maestro as a composer of promise." Chorley, a most acute and discriminative judge of operatic singers, mentioned this fact in 1843, and added: "Mrs. Shaw raised the female contralto voice to a place and importance which before her time it had never held in this country. Her voice was indeed lovely, rich, equal — delivered with a graceful serenity, distinct from coldness, which was most attractive. Her pronunciation of English was the best and most refined in my recollection. Every word told — yet not a word was theatrical. Her expression, I have heard it said, was derived from her singing-master; but this was not to be detected. It was grievous that a career which might have lasted so long, and have been so rich in success to herself and pleasure to others, was shortened by mistaken ambition. After her voice was settled, and her place as a concert-singer was assured, beyond all precedent, she would return to Italy, try the stage, and, most fatal of all, add a few upper notes to her voice. This is never to be done with impunity. In Mrs. Shaw's case, when she appeared with Mrs. Kemble in the English versions of 'Semiramide' and 'Il Matrimonio' (a more drily-comical Fidalma was never seen), it was evident that the quality of her notes was impaired — that they had lost some of that equal richness which had made a quaint speaker say that her voice reminded him of *black velvet.* The intonation, of course, very soon gave way — and there was no choice for the artist save retirement. In this year, 1843, she was singing under Mr. Macready's management at Drury Lane, in the 'Saffo' of Signor Pacini — done into English." This statement is at variance with that given in the foot-note as the cause of the retirement, but it is almost as pathetic.

Heine's attacks on "St. Paul" in Germany are well known, but the majority of the English critics also thought poorly of the work. The London *Times* admitted that there was "no violation of propriety throughout" the oratorio. It declared that the songs were "grave and sombre, not unfrequently dull. . . . 'St. Paul' may almost be called an oratorio consisting of a succession of choruses, interspersed with recitations and airs for a

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bass voice. Phillips did his best to give animation, interest, and variety to his mighty part, and no one could have succeeded better; but the author had made it unnecessarily ponderous, and the continual recurrence of the same voice became wearisome to the ear. We conjecture that not a single air from this oratorio will be transplanted into the concert room. . . . 'St. Paul' is not a work for unlearned ears." The *Athenæum* was almost alone in praise, and it continually referred to the composer as "M. Mendelssohn."

"St. Paul" was sung by the Handel and Haydn, Jan. 22, 1843, "with the Misses Stone, Garcia, and Emmons, and Messrs. Taylor, Kimberly, Baker, Byram, and Wetherbee as soloists." It was "twice repeated within a month to audiences which grew small by degrees and beautifully less. This was partly owing to the want of special vocal attraction and partly to the inability of the public to appreciate music so lofty in its strains of inspiration and so scientific in its character." Such was the opinion of Charles C. Perkins.

The first performance of "St. Paul" in America was at New York, by the Sacred Music Society, Oct. 29, 1838. Mr. U. C. Hill was the conductor. The oratorio disappointed music-lovers. The *Musical Review* declared that "But the Lord is mindful of his own" was "untunable — a very poor air." The solo singers were Miss Alldridge, "A Young Lady," Mr. Jones and Mr. Morley. A critic wrote to the *Musical Review*: "The 'Young Lady' will have to cultivate her voice considerably and get rid of her rather nasal peculiarity before she can be an acceptable public singer."

Symphony No. 3, in E-flat major, "Eroica," Op. 55.

Ludwig van Beethoven.

(Born at Bonn, Dec. 16 (?), 1770; died at Vienna, March 26, 1827.)

Anton Schindler wrote in his Life of Beethoven (Münster, 1840): "First in the fall of 1802 was his [Beethoven's] mental condition so much bettered that he could afresh take hold of his long-formulated plan and make some progress: to pay homage with a great instrumental work to the hero

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of the time, Napoleon. Yet not until 1803 did he set himself seriously to this gigantic work, which we now know under the title of 'Sinphonia Eroica': on account of many interruptions it was not finished until the following year. . . . The first idea of this symphony is said to have come from General Bernadotte, who was then French Ambassador at Vienna, and highly treasured Beethoven. I heard this from many friends of Beethoven. Count Moritz Lichnowsky, who was often with Beethoven in the company of Bernadotte, . . . told me the same story." Schindler also wrote, with reference to the year 1823: "The correspondence of the King of Sweden led Beethoven's memory back to the time when the King, then General Bernadotte, Ambassador of the French Republic, was at Vienna, and Beethoven had a lively recollection of the fact that Bernadotte indeed first awakened in him the idea of the 'Sinphonia Eroica.'"

These statements are direct. Unfortunately, Schindler, in the third edition of his book, mentioned Beethoven as a visitor at the house of Bernadotte in 1798, repeated the statement that Bernadotte inspired the idea of the symphony, and added: "Not long afterward the idea blossomed into a deed"; he also laid stress on the fact that Beethoven was a stanch republican, and cited, in support of his admiration of Napoleon, passages from Beethoven's own copy of Schleiermacher's translation of Plato.

Thayer admits that the thought of Napoleon may have influenced the form and the contents of the symphony and that the composer may have based a system of politics on Plato; "but," he adds, "Bernadotte had been long absent from Vienna before the Consular form of government was adopted at Paris, and before Schleiermacher's Plato was published in Berlin."

The symphony was composed in 1803–1804. The story is that the title-page of the manuscript bore the word "Buonaparte" and at the bottom of the page "Luigi van Beethoven"; "and not a word more," said Ries, who

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saw the manuscript. "I was the first," also said Ries, "who brought him the news that Bonaparte had had himself declared Emperor, whereat he broke out angrily: 'Then he's nothing but an ordinary man! Now he'll trample on all the rights of men to serve his own ambition; he will put himself higher than all others and turn out a tyrant!'"

Furthermore, there is the story that, when the death of Napoleon at St. Helena was announced, Beethoven exclaimed, "Did I not foresee the catastrophe when I wrote the funeral march in the 'Eroica'?"

The original score of the symphony was bought in 1827 by Joseph Dessauer for three florins, ten kreuzers, at auction in Vienna. On the title-page stands: "Sinfonia grande." Two words that should follow immediately were erased. One of these words is plainly "Bonaparte," and under his own name the composer wrote in large characters with a lead-pencil: "Written on Bonaparte."

Thus it appears there can be nothing in the statements that have come down from Czerny, Dr. Bartolini, and others: the first allegro describes a sea-fight; the funeral march is in memory of Nelson or General Abercrombie, etc. There can be no doubt that Napoleon, the young conqueror, the Consul, the enemy of kings, worked a spell over Beethoven, as over Berlioz, Hazlitt, Victor Hugo; for, according to Mr. W. E. Henley's paradox: although as despot, Napoleon had "no love for new ideas and no tolerance for intellectual independence," yet he was "the great First Cause of Romanticism."

The symphony was first performed at a private concert at Prince Lobkowitz's in December, 1804. The composer conducted, and in the second half of the first allegro he brought the orchestra to grief, so that a fresh start was made. The first performance in public was at a concert given by Clement at the Theater an der Wien, April 7, 1805. The symphony was announced as "A new grand Symphony in D-sharp by Herr Ludwig van Beethoven, dedicated to his Excellence Prince von Lobkowitz." Beethoven conducted. Czerny remembered that some one shouted from the gallery: "I'd give another kreuzer if they would stop." Beethoven's friends declared the work a masterpiece. Some said it would gain if it were shortened, if there were more "light, clearness, and unity." Others found it a mixture of the good, the grotesque, the tiresome.

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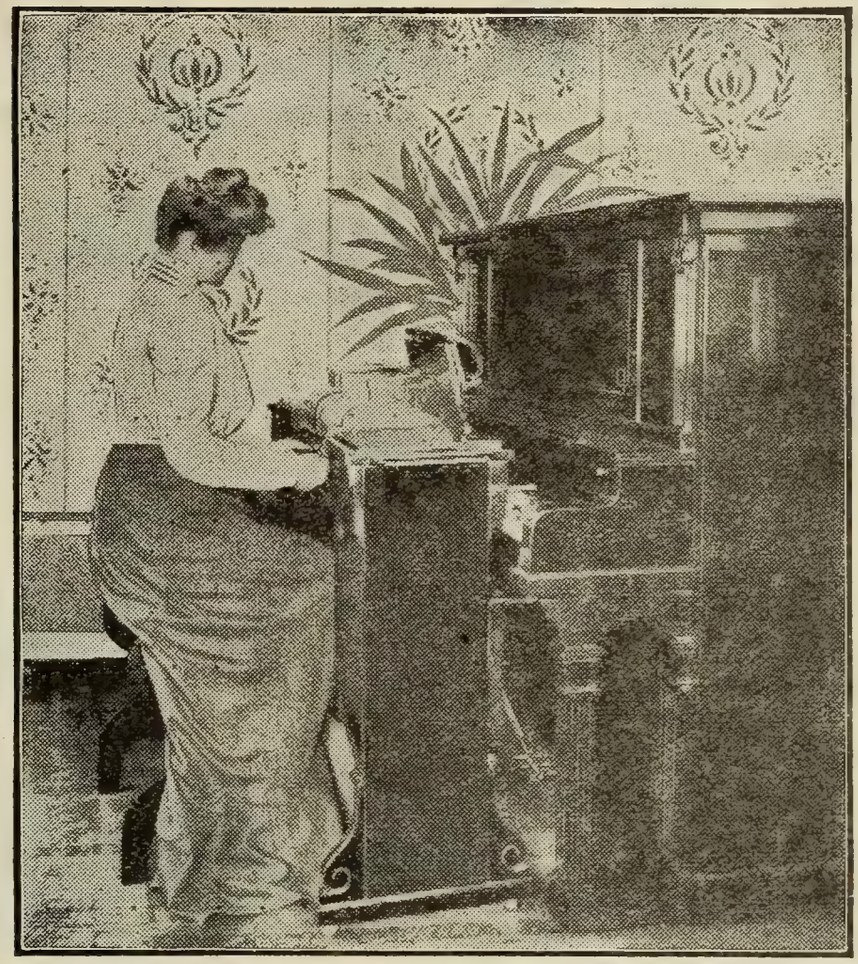

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The symphony was published in October, 1806. The title in Italian stated that it was to celebrate the memory of a great man. And there was this note: "Since this symphony is longer than an ordinary symphony, it should be performed at the beginning rather than at the end of a concert, either after an overture or an aria, or after a concerto. If it be performed too late, there is the danger that it will not produce on the audience, whose attention will be already wearied by preceding pieces, the effect which the composer purposed in his own mind to attain."

***

This symphony was performed in Boston for the first time at a concert of the Musical Fund Society, Mr. G. J. Webb conductor, Dec. 13, 1851. The programme was as follows: —

PART I.

1. Grand Symphony No. 3, "Eroica" . . . . . *Beethoven*
(First time in Boston.)

PART II.

1. Grand Overture to "Waverley" . . . . . *Berlioz*
(First time in Boston.)

2. Cavatina, "Robert, toi que j'aime" . . . . . *Mayerbeer* (sic)
Mme. Goria Botho.

3. Fantaisie pour la clarionette, avec accompag't d'orchestra, "L'Attente et l'Arrivee" (*sic*), Op. 180 . . . . . *C. G. Reissiger*
Thomas Ryan.

4. Air from "Charles VI." . . . . . *Halevy*
Mme. Goria Botho.

5. Grand Fantaisie for the 'Cello, on a theme from "Robert the Devil" and an original theme by Molique . . . . . *F. A. Kummer*
Wulf Fries.

6. Overture, "Il Barbiere de Seviglia" . . . . . *Rossini*

***

The first movement, Allegro con brio, E-flat major, 3-4, opens with two heavy chords for full orchestra, after which the chief theme is given out

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by the 'cellos. This theme is note for note the same as that of the first measures of the Intrade written by Mozart in 1786 at Vienna for his one-act operetta, "Bastien et Bastienne," performed in 1786 at a Viennese garden-house (K. 50). Mozart's theme is in G major. Beethoven's theme is finished by the violins and developed at length. There is a subsidiary theme, which begins with a series of detached phrases distributed among wood-wind instruments and then the violins. The second theme, of a plaintive character, is given out alternately by wood-wind and strings. The development is most elaborate, full of striking contrasts, rich in new ideas. The passage in which the horn enters with the first two measures of the first theme in the tonic chord of the key, while the violins keep up a tremolo on A-flat and B-flat, has given rise to many anecdotes and provoked fierce discussion. The coda is of unusual length.

The funeral march, Adagio assai, C minor, 2-4, begins, pianissimo e sotto voce, with the theme in the first violins, accompanied by simple chords in the other strings. The theme is repeated by the oboe, accompanied by wood-wind instruments and strings; and the strings give the second portion of the theme. A development by full orchestra follows. The second theme is in C major. Phrases are given out by various wood-wind instruments in alternation, accompanied by triplet arpeggios in the strings. This theme, too, is developed; and there is a return to the first theme in C minor in the strings. There is fugal development at length of a figure that is not closely connected with either of the two themes. The first theme reappears for a moment, but strings and brass enter fortissimo in A-flat major. This episode is followed by another; and at last the

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first theme returns in fragmentary form in the first violins, accompanied by a pizzicato bass and chords in oboes and horns.

Scherzo: Allegro vivace, E-flat major, 3-4. Strings are pianissimo and staccato, and oboe and first violins play a gay theme which Marx says is taken from an old Austrian folk-song. This melody is the basic material of the scherzo. The trio in E-flat major includes hunting-calls by the horns, which are interrupted by passages in wood-wind instruments or strings.

Finale: Allegro molto, E-flat major, 2-4. A theme, or, rather, a double theme, with variations; and Beethoven was fond of this theme, for he had used it in the finale of his ballet, "Die Geschöpfe des Prometheus," in the Variations for pianoforte, Op. 35, and in a country dance. After a few measures of introduction, the bass to the melody which is to come is given out, as though it were an independent theme. The first two variations in the strings are contrapuntal. In the third the tuneful second theme is in the wood-wind against runs in the first violins. The fourth is a long fugal development of the first theme against a counter-subject found in the first variation. Variations in G minor follow, and the second theme is heard in C major. There is a new fugal development of the first theme inverted. The tempo changes to poco andante, wood-wind instruments play an expressive version of the second theme, which is developed to a coda for full orchestra, and the symphony ends with a joyful glorification of the theme.

The symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 3 horns, 2 trumpets, kettle-drums, and strings.

***

What strange and even grotesque "explanations" of this symphony there have been!

At the second concert of the Philharmonic Society of New York, Feb. 18, 1843, the following comments were printed on the programme: "This great work was commenced when Napoleon was first Consul, and was intended to portray the workings of that extraordinary man's mind. In the first movement, the simple subject, keeping its uninterrupted way through harmonies that at times seem in almost chaotic confusion, is a grand idea of Napoleon's determination of character. The second movement is de-

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scriptive of the funeral honors paid to one of his favorite Generals, and is entitled 'Funeral March on the Death of a Hero.' The winding up of this movement represents the faltering steps of the last gazers into the grave, and the listener hears the tears fall on the coffin ere the funeral volley is fired, and repeated faintly by an echo. The third movement (Minuet and Trio) describes the homeward march of the soldiery, and the Finale is a combination of French Revolutionary airs put together in a manner that no one save a Beethoven could have imagined." And this note, Mr. Krehbiel tells us, was inserted in the programme for several, even twenty-five, years after.

Marx saw in the first movement of the symphony the incidents of a battle as it is preconceived in the mind of the conqueror. The different incidents are characterized by the chief themes and their developments. The ending with the return of the first theme is the triumph of the victor's plan. The funeral march pictures Night spreading her shade over the battlefield, which is covered with the corpses of those who died for glory; in the scherzo are heard the rejoicings of the soldiery homeward bound; and the finale is Peace consecrating the victories of the hero.

Griepenkerl preferred to see in the fugued passage of the first movement the entrance of the nineteenth century.

Berlioz insisted that there should be no thought of battles or triumphant marches, but rather profound reflections, melancholy recollections, imposing ceremonies,— in a word, the funeral oration over a hero.

Wagner wrote: "The designation 'heroic' is to be taken in its widest sense, and in no wise to be conceived as relating merely to a military hero. If we broadly connote by 'hero' ('*Held*') the whole, the full-fledged *man*, in whom are present all the purely human feelings — of love, of grief, of force — in their highest fill and strength, then we shall rightly grasp the subject which the artist lets appeal to us in the speaking accents of his tone-work. The artistic space of this work is filled with all the varied, intercrossing feelings of a strong, a consummate Individuality, to which nothing human is a stranger, but which includes within itself all truly Human, and utters it in such a fashion that, after frankly manifesting every noble passion, it reaches a final rounding of its nature, wherein the most feeling softness is wedded with the most energetic force. The

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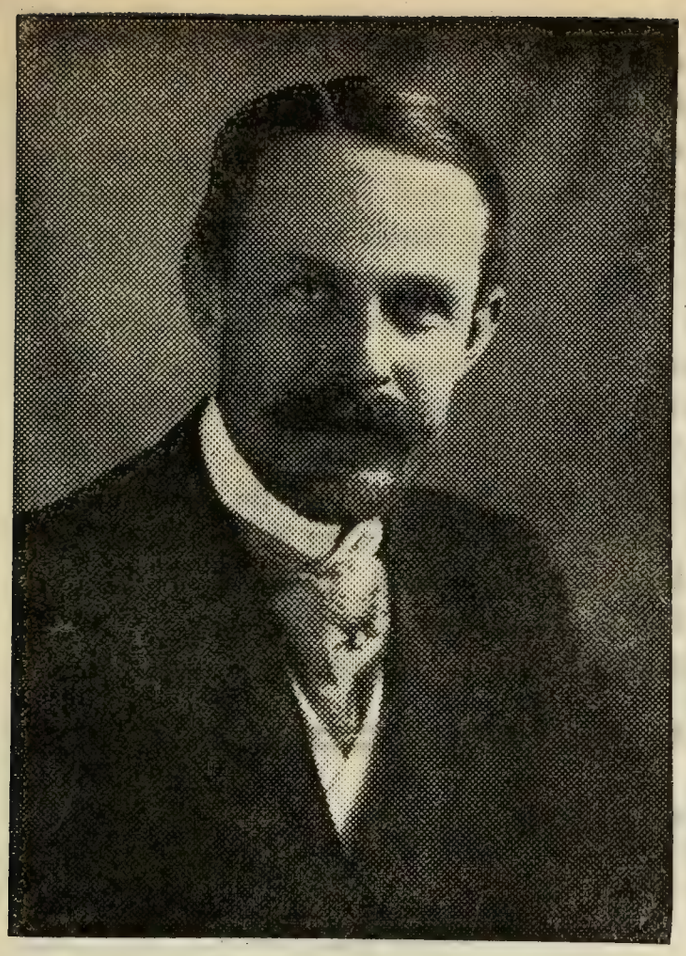

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heroic tendency of this art work is the progress toward that rounding off" (Englished by Mr. W. A. Ellis). And Wagner explained on these lines each movement. As the second shows the "deeply, stoutly suffering man," so the scherzo reveals the "gladly, blithely doing man"; while the finale shows us finally "the man entire, harmoniously at one with self, in those emotions where the Memory of Sorrow becomes itself the shaping-force of noble Deeds."

Nor should the "rededication" of the "Eroica" to Bismarck by von Bülow, *cher unique*, as Liszt frequently called him, be forgotten. Von Bülow said, at a concert of the Philharmonic Orchestra of Berlin (May 28, 1892): "Yes, the hero was the quintessence of the world to Beethoven. We cannot know, we cannot surmise, what slumbered in his soul. Perhaps there slumbered the picture of the great American citizen, George Washington. But he looked for a hero of his own time, a European hero; and his eyes fell on the great star of Bonaparte."

And there von Bülow might have stopped, where Beethoven began.

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notified the management this afternoon that because of the very serious illness of her husband she must return home at once.

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FOURTH CONCERT,

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PROGRAMME.

Cherubini . . Overture to the Opera, "The Water-carrier"

Schumann . . . Concerto for Pianoforte, in A minor, Op. 54

I. Allegro affettuoso.
II. Intermezzo: Andantino grazioso.
III. Allegro vivace.

R. Strauss . . . Tone-poem, "Death and Transfiguration"

Beethoven . . . . Symphony No. 5, in C minor, Op. 67

I. Allegro con brio.
II. Andante con moto.
III. Allegro.
Trio.
IV. Allegro.

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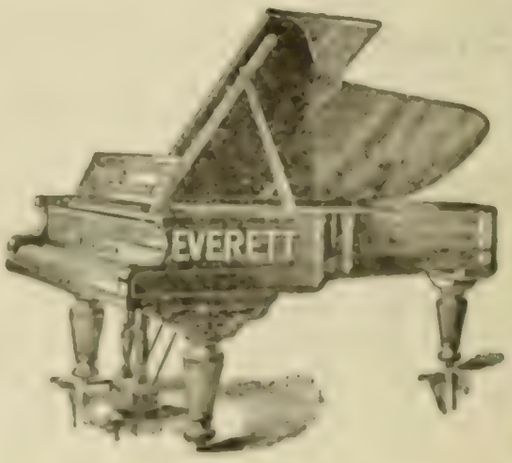

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Overture to the Opera, "The Water-carrier."

Maria Luigi Zenobio Carlo Salvatore Cherubini.

(Born at Florence, Sept. 8, 1760;* died at Paris, March 15, 1842.)

"Les deux Journées" (known in Germany as "Der Wasserträger" and in English as "The Water-carrier"), lyric comedy in three acts, text by "Citoyen Bouilly," music by "Citoyen Cherubini," and dedicated to "Citoyen Gossec," was first performed at the Théâtre de la Rue Feydeau, Paris, the 26th Nivose, the year 8, or Jan. 16, 1800. The chief singers were Julie Angélique Scio (1768–1807), *Constance;* Gaveau, *Armand;* Juliet, *Mikeli*, the water-carrier.

The story is a simple one, a tale of adventure in the time of the Cardinal Mazarin. Armand falls under the displeasure of the Cardinal, and, with his wife Constance, is finally saved through the devotion of a water-carrier. The "two days" are the days of suspense which Armand and Constance undergo before they are sure of life.

The overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 3 horns, bass trombone, kettle-drums, strings. It is in two parts: there is an introduction, E major, andante molto sostenuto, 4-4; and an allegro, E major, 4-4, which at the end becomes a presto. The allegro is built on two themes: the first, *ff*, is announced by violins; the second and milder is announced by bassoons and violas. The thematic material does not appear in the opera.

"In the solemn introduction, forebodings of evil, dreamy prophecies of impending woe, fall vaguely on the ear, fixing our attention, yet perplexing us with thoughts of change. But now comes the allegro, in the first subject of which we at once recognize the light-hearted *poco curante* daring of the *preux Chevalier;* in the second, so full of anxious tenderness, the

*Cherubini gave this date to Choron in 1809; but according to his own catalogue of works the date is Sept. 14, 1760.

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utterances of his devoted Constance. The overture is, indeed, permeated by the same ideas which are the very core and essence of the coming drama; but heroism alone characterizes the peroration, in which both husband and wife seem to be united in one grand resolve." For the analyst flourished before Wagner, Brahms, and Richard Strauss divided households.

This overture was played at a concert of the Boston Academy, Jan. 15, 1842. It was probably played here before that date. It was played at the Boston Symphony Concerts of Feb. 23, 1884, Dec. 27, 1884, April 5, 1890.

The opera was performed at the Boston Theatre, Jan. 24, 1872. Carl Rosa conducted, and the cast was as follows: —

Constance	Parepa Rosa
Marcellina	Clara Doria
Angelina	Miss Schofield
Armand	William Castle
Antonio	Tom Karl
Michael	Aynsley Cook
Daniel	E. Seguin

The play-bill stated that this was the first performance in America. It seems hardly possible that the opera was not performed at the French opera house in New Orleans before that date.

Bouilly, the librettist, they say, was a pompous, foolish person, and his libretto was condemned by the critics; yet the opera made a profound impression and had a long run. Bouilly met Cherubini at the house of Joséphine Beauharnais, and the composer was in search of a book. The librettist had a friend who had saved a magistrate under the Terror, and on this incident the book was based. Scenes of the Reign of Terror came vividly before the audiences at the first performances of the opera, and there are accounts of the depth of emotion aroused in the breasts of survivors. And Bouilly was not without flattering recognition; for a dozen water-carriers called on him one day with flowers, and begged the privilege of supplying him with free water for a year.

A distorted, mutilated version of the opera, entitled "The Escapes," and with music by Thomas Attwood, was produced at London in 1801.

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PIANOS

Concerto in A minor, for Pianoforte, Op. 54. Robert Schumann.

(Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856.)

Schumann wrote, after he had heard for the first time Mendelssohn play his own concerto in G minor, that he should never dream of composing a concerto in three movements, each complete in itself. In January, 1839, and at Vienna, he wrote Clara Wieck, to whom he was betrothed: "My concerto is a compromise between a symphony, a concerto, and a huge sonata. I see I cannot write a concerto for the virtuosos: I must plan something else."

It is said that Schumann began to write a pianoforte concerto when he was only seventeen, and ignorant of musical form, and that he made a second attempt at Heidelberg in 1830.

The first movement of the Concerto in A minor was written at Leipsic in 1841, and it was then called a "Phantasie." It was played for the first time by Clara Schumann, Aug. 14, 1841, at a private rehearsal at the Gewandhaus. Schumann wished in 1843 or 1844 to publish the work as an "Allegro affettuoso" for pianoforte with orchestral accompaniment, "Op. 48," but he could not find a publisher. The Intermezzo and Finale were composed at Dresden in 1845.

The whole concerto was played for the first time by Clara Schumann at her concert in Dresden, Dec. 4, 1845.

Otto Dresel played the concerto in Boston at one of his chamber concerts, Dec. 10, 1864, when a second pianoforte was substituted for the orchestra. S. B. Mills played the first movement with orchestra at a Parepa concert, Sept. 26, 1866, and the two remaining movements at a concert a night or two later. The first performance in Boston of the whole concerto with orchestral accompaniment was by Otto Dresel at a concert of the Harvard Musical Association, Nov. 23, 1866.

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Mr. Mills played the concerto at a concert of the Philharmonic Society of New York as early as March 26, 1859.

The orchestral part of the concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, kettle-drums, strings. The score is dedicated to Ferdinand Hiller.

I. Allegro affettuoso, A minor, 4-4. The movement begins, after a strong orchestral stroke on the dominant E, with a short and rigidly rhythmed pianoforte prelude, which closes in A minor. The first period of the first theme is announced by wind instruments. This thesis ends with a modulation to the dominant; and it is followed by the antithesis, which is almost an exact repetition of the thesis, played by the pianoforte. The final phrase ends in the tonic. Passage-work for the solo instrument follows. The contrasting theme appears at the end of a short climax as a tutti in F major. There is canonical development, which leads to a return of the first theme for the pianoforte and in the relative key, C major. The second theme is practically a new version of the first, and it may be considered as a new development of it; and the second contrasting theme is derived likewise from the first contrasting motive. The free fantasia begins andante espressivo in A-flat major, 6-4, with developments on the first theme between pianoforte and clarinet. There is soon a change in tempo to allegro. Imitative developments follow, based on the prelude passage at the beginning. There is a modulation back to C major and then a long development of the second theme. A fortissimo is reached, and there is a return of the first theme (wind instruments) in A minor. The third part is almost a repetition of the first. There is an elaborate cadenza for pianoforte; and in the coda, allegro molto, A minor, 2-4, there are some new developments on a figure from the first theme.

II. Intermezzo: Andantino grazioso, F major, 2-4. The movement is in simple romanza form. The first period is made up of a dialogue between solo instrument and orchestra. The second contains more emotional phrases for 'cellos, violins, etc., accompanied in arpeggios by the pianoforte, and there are recollections of the first period, which is prac-

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tically repeated. At the close there are hints at the first theme of the first movement, which lead directly to the finale.

III. Allegro vivace, A major, 3-4. The movement is in sonata form. After a few measures of prelude based on the first theme the pianoforte announces the chief motive. Passage-work follows, and after a modulation to E major the second theme is given out by the pianoforte and continued in variation. This theme is distinguished by constantly syncopated rhythm. There is a second contrasting theme, which is developed in florid fashion by the pianoforte. The free fantasia begins with a short orchestral fugato on the first theme. The third part begins irregularly in D major with the first theme in orchestral tutti; and the part is a repetition of the first, except in some details of orchestration. There is a very long coda.

Fanny Bloomfield–Zeisler, pianist, was born at Bielitz, Austrian Silesia, July 16, 1866. Her parents removed to Chicago in 1868. Her first teachers were Bernhard Ziehn and Carl Wolfsohn. She appeared in public in 1876. In 1878 she went to Vienna and studied with Leschetitzki for five years, and in 1883 played in European cities. Since then she has lived the life of a virtuoso in this country and in Europe.

"Death and Transfiguration," Op. 24 . . . . Richard Strauss.

(Born at Munich, June 11, 1864; now living at Charlottenburg, Berlin.)

This is the third of Richard Strauss's seven tone-poems. It was composed at Weimar in 1889, and in date of composition came between "Don Juan" (1888) and "Till Eulenspiegel's lustige Streiche" (1895).

It was first performed at the "Tonkünstlerversammlung" at Eisenach, June 21, 1890.

The first performance in Boston was at a Symphony Concert, Feb. 6, 1897. It was performed again at a Symphony Concert, March 18, 1899.

The tone-poem is dedicated to Friedrich Rösch and scored for 3

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flutes, 2 oboes, cor anglais, 2 clarinets, bass clarinet, 2 bassoons, double-bassoon, 4 horns, 3 trumpets, 3 trombones, tuba, a set of 3 kettle-drums, 2 harps, gong, strings.

On the fly-leaf of the score is a poem in German, and the following literal translation is by Mr. W. F. Apthorp:—

In the necessitous little room, dimly lighted by only a candle-end, lies the sick man on his bed. But just now he has wrestled despairingly with Death. Now he has sunk exhausted into sleep, and thou hearest only the soft ticking of the clock on the wall in the room, whose awful silence gives a foreboding of the nearness of death. Over the sick man's pale features plays a sad smile. Dreams he, on the boundary of life, of the golden time of childhood?

But Death does not long grant sleep and dreams to his victim. Cruelly he shakes him awake, and the fight begins afresh. Will to live and power of Death! What frightful wrestling! Neither bears off the victory and all is silent once more!

Sunk back tired of battle, sleepless, as in fever-frenzy the sick man now sees his life pass before his inner eye, trait by trait and scene by scene. First the morning red of childhood, shining bright in pure innocence! Then the youth's saucier play-exerting and trying his strength — till he ripens to the man's fight, and now burns with hot lust after the higher prizes of life. The one high purpose that has led him through life was to shape all he saw transfigured into a still more transfigured form. Cold and sneering, the world sets barrier upon barrier in the way of his achievement. If he thinks himself near his goal, a "Halt!" thunders in his ear. "Make the barrier thy stirrup! Ever higher and onward go!" And so he pushes forward, so he climbs, desists not from his sacred purpose. What he has ever sought with his heart's deepest yearning, he still seeks in his death-sweat. Seeks — alas! and finds it never. Whether he comprehends it more clearly or that it grows upon him gradually, he can yet never exhaust it, cannot complete it in his spirit. Then clangs the last stroke of Death's iron hammer, breaks the earthly body in twain, covers the eye with the night of death.

But from the heavenly spaces sounds mightily to greet him what he yearningly sought for here: deliverance from the world, transfiguration of the world.

The authorship of this poem in blank verse was for some years unknown, and the prevailing impression was that the poem suggested the music. As a matter of fact, Alexander Ritter wrote the poem *after* he was well acquainted with Strauss's score; and, when the score was sent to the publisher, the poem was sent with it for insertion.

The poem by Ritter is, after all, the most satisfactory explanation of the music to those that seek eagerly a clew and are not content with the title. The analysts have been busy with this tone-poem as well as the others of

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Strauss. Mr. Wilhelm Mauke has written a pamphlet of twenty pages with twenty-one musical illustrations, and made a delicate distinction between Fever-theme No. 1 and Fever-theme No. 2. Reimann and Brandes have been more moderate. Strauss himself on more than one occasion has made merry jests at the expense of the grubbing analysts, and who knows what he meant when he told a London reporter that his next tone-poem would illustrate a day in his family life: "It will be partly lyrical, partly humorous,— a triple fugue, the three subjects representing papa, mamma, and the baby!" For, as Voltaire said of the prophet Habakkuk, this Strauss is capable of anything.

"Death and Transfiguration" may be divided into sections, closely joined, and for each one a portion of the poem may serve as motto.

I. Largo, C minor, D-flat major, 4-4. The chief Death motive is a syncopated figure, pianissimo, given to the second violins and the violas. A sad smile steals over the sick man's face (wood-wind accompanied by horns and harp), and he thinks of his youth (a simple melody, the childhood motive, announced by the oboe). These three motives establish the mood of the introduction.

II. Allegro molto agitato, C minor. Death attacks the sick man. There are harsh double-blows in quick succession. What Mr. Mauke characterizes as the Fever motive begins in the basses, and wildly dissonant chords shriek at the end of the climbing motive. There is a mighty crescendo, the chief Death motive is heard, the struggle begins (full orchestra, *fff*). There is a second chromatic and feverish motive, which appears first in sixteenths, which is bound to a contrasting and ascending theme that recalls the motive of the struggle. This second feverish theme goes canonically through the instrumental groups. The sick man sinks exhausted (ritenutos). Trombones, 'cellos, and violas intone even now the beginning of the Transfiguration theme, just as Death is about to triumph. "And again all is still!" The mysterious Death motive knocks.

III. And now the dying man dreams dreams and sees visions (meno mosso, ma sempre alla breve). The Childhood motive returns (G major) in freer form. There is again the joy of youth (oboes, harp, and bound to this is the motive of Hope that made him smile before the struggle, the motive now played by solo viola). The fight of manhood with the world's prizes

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is waged again (B major, full orchestra, fortissimo), waged fiercely. "Halt!" thunders in his ears, and trombones and kettle-drums sound the dread and strangely-rhythmed motive of Death (drums beaten with wooden drumsticks). There is contrapuntal elaboration of the Life-struggle and Childhood motives. The Transfiguration motive is heard in broader form. The chief Death motive and the feverish attack are again dominating features. Storm and fury of orchestra. There is a wild series of ascending fifths. Gong and harp knell the soul's departure.

IV. The Transfiguration theme is heard from the horns; strings repeat the Childhood motive, and a crescendo leads to the full development of the Transfiguration theme (moderato, C major). "World deliverance, world transfiguration."

SYMPHONY NO. 5, IN C MINOR, OP. 67 . . . LUDWIG VAN BEETHOVEN.

(Born at Bonn, Dec. 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven sketched motives of the allegro, andante, and scherzo of this symphony as early as 1800 and 1801. We know from sketches that, while he was at work on "Fidelio" and the pianoforte concerto in G major,—1804–1806,—he was also busied with this symphony, which he put aside to compose the fourth symphony, in B-flat.

The symphony in C minor was finished in the neighborhood of Heiligenstadt in 1807. Dedicated to the Prince von Lobkowitz and the Count Rasumoffsky, it was published in April, 1809.

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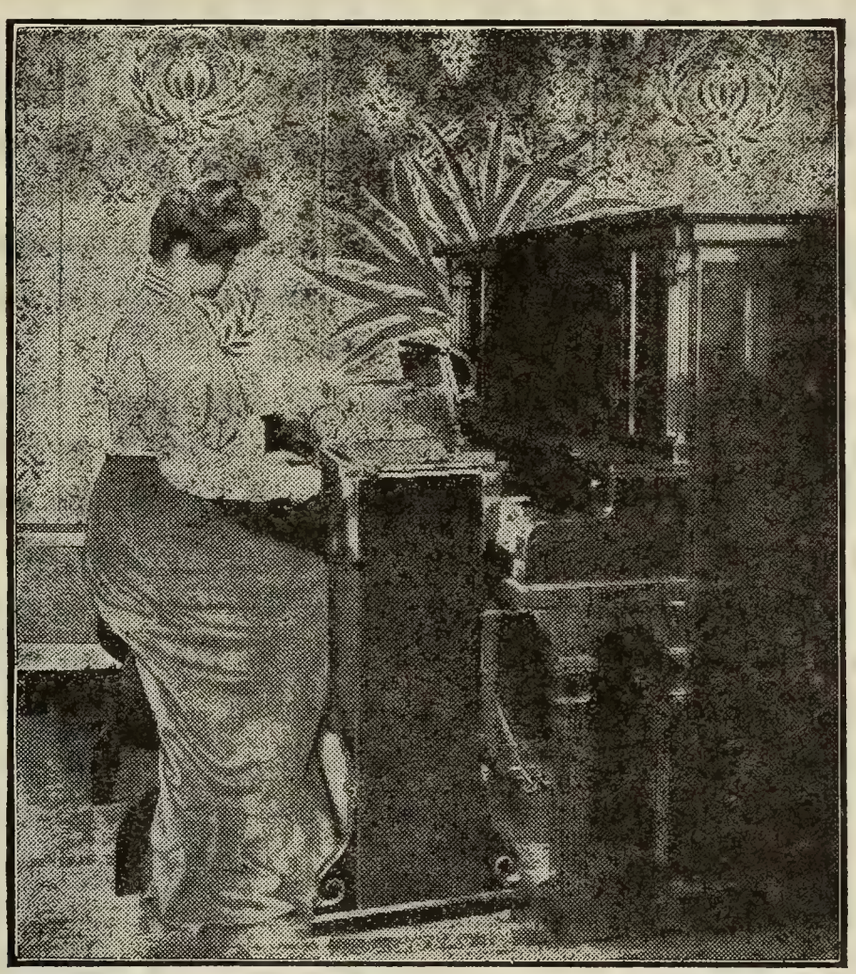

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It was first performed at the Theater an der Wien, Vienna, Dec. 22, 1808. All the pieces were by Beethoven: the symphony described on the program as "A symphony entitled 'Recollections of Life in the Country,' in F major, No. 5" (*sic*); an Aria, "Ah, perfido," sung by Josephine Kilitzky; Hymn with Latin text written in church style, with chorus and solos; Piano Concerto, played by Beethoven; Grand Symphony in C minor, No. 6 (*sic*); "Sanctus" with Latin text written in church style, with chorus and solos; Fantasie for piano solo; Fantasie for piano, "into which the full orchestra enters little by little, and at the end the chorus joins in the Finale." The concert began at half-past six. We know nothing about the pecuniary result.

The symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, kettle-drums, strings; and in the last movement piccolo, double-bassoon, and 3 trombones are added.

Instead of inquiring curiously into the legend invented by Schindler, — "and for this reason a statement to be doubted," as von Bülow said,— that Beethoven remarked of the first theme, "So knocks Fate on the door!" * instead of investigating the statement that the rhythm of this theme was suggested by the note of a bird,— oriole or goldfinch,— heard during a walk; instead of a long analysis, which is as vexation and confusion without the themes and their variants in notation,— let us read and ponder what the great master, Hector Berlioz, the prince of critics, wrote concerning this symphony of the man before whom he humbly bowed, as in adoration.

"The most celebrated of them all, beyond doubt and peradventure, is also the first, I think, in which Beethoven gave the reins to his vast imagination, without taking for guide or aid a foreign thought. In the first, second and fourth, he more or less enlarged forms already known, and poetized them with all the brilliant and passionate inspirations of his vigorous youth. In the third, the 'Eroica,' there is a tendency, it is true, to enlarge the form, and the thought is raised to a mighty height: but it is impossible to ignore the influence of one of the divine poets to whom for a long time the great artist had raised a temple in his heart. Beethoven, faithful to the Horatian precept, '*Nocturna versate manu, versate diurna*,' read Homer constantly, and in his magnificent musical epopee, which, they say, I know not whether it be true or false, was inspired by a modern hero, the recollections of the ancient Iliad play a part that is as evident as admirably beautiful.

"The symphony in C minor, on the other hand, seems to us to come directly and solely from the genius of Beethoven: he develops in it his own intimate thought; his secret sorrows, his concentrated rage, his reveries charged with a dejection, oh, so sad, his visions at night, his bursts of enthusiasm— these furnish him the subject; and the forms of

* It is said that Ferdinand Ries was the author of this explanation, and that Beethoven was grimly sarcastic when Ries, his pupil, made it known to him.

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melody, harmony, rhythm, and orchestration are displayed as essentially individual and new as they are powerful and noble.

"The first movement is devoted to the painting of disordered sentiments which overthrow a great soul, a prey to despair: not the concentrated, calm despair that borrows the shape of resignation: not the dark and voiceless sorrow of Romeo who learns the death of Juliet; but the terrible rage of Othello when he receives from Iago's mouth the poisonous slanders which persuade him of Desdemona's guilt. Now it is a frenetic delirium which explodes in frightful cries; and now it is the prostration that has only accents of regret and profound self-pity. Hear these hiccups of the orchestra, these dialogues in chords between wind instruments and strings, which come and go, always weaker and fainter, like unto the painful breathing of a dying man, and then give way to a phrase full of violence, in which the orchestra seems to rise to its feet, revived by a flash of fury: see this shuddering mass hesitate a moment and then rush headlong, divided in two burning unisons as two streams of lava; and then say if this passionate style is not beyond and above everything that had been produced hitherto in instrumental music. . . .

"The adagio" * — andante con moto — "has characteristics in common with the allegretto in A minor of the seventh symphony and the slow movement of the fourth. It partakes alike of the melancholy soberness of the former and the touching grace of the latter. The theme, at first announced by the united 'cellos and violas, with a simple accompaniment of the double-basses pizzicato, is followed by a phrase for wind instruments, which returns constantly, and in the same tonality throughout the movement, whatever be the successive changes of the first theme. This persistence of the same phrase, represented always in a profoundly sad simplicity, produces little by little on the hearer's soul an indescribable impression. . . .

"The scherzo is a strange composition. Its first measures, which are not terrible in themselves, provoke that inexplicable emotion which you feel when the magnetic gaze of certain persons is fastened on you. Here everything is sombre, mysterious: the orchestration, more or less sinister, springs apparently from the state of mind that created the famous scene of the Blocksberg in Goethe's 'Faust.' Nuances of piano and mezzoforte dominate. The trio is a double bass-figure, executed with the full force of the bow; its savage roughness shakes the orchestral stands, and reminds one of the gambols of a frolicsome elephant. But the monster retires, and little by little the noise of his mad course dies away. The theme of the scherzo reappears in pizzicato. Silence is almost established, for you hear only some violin tones lightly plucked, and strange little cluckings of bassoons. . . . At last the strings give gently with the bow the chord of A-flat and doze on it. Only the drums preserve the rhythm; light blows struck by sponge-headed drumsticks mark the dull rhythm amid the general stagnation of the orchestra. These drum-notes are C's; the tonality of the

* Such indifference of Berlioz to exact terminology is not infrequent in his essays.

movement is C minor; but the chord of A-flat sustained for a long time by the other instruments seems to introduce a different tonality, while the isolated hammering the C on the drums tends to preserve the feeling of the foundation tonality. The ear hesitates,— how will this mystery of harmony end? — and now the dull pulsations of the drums growing louder and louder, reach with the violins, which now take part in the movement and with a change of harmony, to the chord of the dominant seventh, G, B, D, F, while the drums roll obstinately their tonic C: the whole orchestra, assisted by the trombones which have not yet been heard, bursts in the major into the theme of a triumphal march, and the Finale begins. . . .

"Criticism has tried, however, to diminish the composer's glory by stating that he employed ordinary means, the brilliance of the major mode pompously following the darkness of a pianissimo in minor; that the triumphal march is without originality, and that the interest wanes even to the end, whereas it should increase. I reply to this: Did it require less genius to create a work like this because the passage from piano to forte and that from minor to major were means already understood? Many composers have wished to take advantage of the same means; and what result did they obtain comparable to this gigantic chant of victory in which the soul of the poet-musician, henceforth free from earthly shackles, terrestrial sufferings, seems to mount radiantly toward heaven? The first four measures of the theme, it is true, are not highly original; but the forms of a fanfare are inherently restricted, and I do not think it possible to find new forms without departing utterly from the simple, grand, pompous character which is becoming. Beethoven wished only an entrance of the fanfare for the beginning of his finale, and he quickly found in the rest of the movement and even in the conclusion of the chief theme that loftiness and originality of style which never forsook him. And this may be said in answer to the reproach of not having increased the interest to the very end: music, in the state known at least to us, would not know how to produce a more violent effect than that of this transition from scherzo to triumphal march; it was then impossible to enlarge the effect afterward.

"To sustain one's self at such a height is of itself a prodigious effort; yet, in spite of the breadth of the developments to which he committed himself, Beethoven was able to do it. But this equality from beginning to end is enough to make the charge of diminished interest plausible, on account of the terrible shock which the ears receive at the beginning; a shock that, by exciting nervous emotion to its most violent paroxysm, makes the succeeding instant the more difficult. In a long row of columns of equal height, an optical illusion makes the most remote to appear the smallest. Perhaps our weak organization would accommodate itself to a more laconic peroration, as that of Gluck's 'Notre général vous rappelle.' Then the audience would not have time to grow cold, and the symphony would end before weariness had made impossible further following in the steps of the composer. This remark bears only on the *mise en scène* of the work; it does not do away with the fact that this finale in itself is rich and magnificent; very few movements can draw near without being crushed by it."

* * *

This symphony was performed in Boston at an Academy concert as early as Nov. 27, 1841. It was performed at the first concert of the Philharmonic Society of New York, Dec. 7, 1842.

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The words of the "Achilleus" Aria are appended.

The dawn still lingers on hill and vale,
Around me life sleeps silently, save faintest sigh of far off sea,
I wander alone, my heart full of never slumbering sorrow,
Out to the dewy morrow.

How shines the stream a silver band, the waving fields, O, how lovely
In tow'ring stateliness, how the darksome crowns of the forest
Alas, to be in but an hour, in wildest destruction lying,
War's fury in raging murderous pow'r, and cries of despair and dying.

O Peace! O Peace! when wilt thou return?
When cometh with olive bedeck'd from the field
The husband beloved, the hero all glorious,
O extinguish the torches of war! Draw near, O blessed peace,
With crown and song in the golden chariot of victory.

FOURTH MATINEE,

SATURDAY AFTERNOON, FEBRUARY 21,

AT 2.30 PRECISELY.

PROGRAMME.

Taneieff . . . . . Overture, "L'Orestie"

Mozart Recitative and Aria, "Nie soll mit Rosen," from "Titus"
(Clarinet obbligato, Mr. V. LEBAILLY.)

Wagner . . . . . A Siegfried Idyl

Mendelssohn . . Arioso, "But the Lord is mindful of his own," from "St. Paul"

Tschaikowsky . . . . Suite No. 3, in G major, Op. 55

I. Élégie.
II. Valse mélancolique.
III. Scherzo: Molto vivace.
IV. Tema con variazioni.

SOLOIST:

Madame SCHUMANN-HEINK.

There will be an intermission of ten minutes before the Tschaikowsky selection.

Overture to "The Oresteia" of Æschylus, Op. 6.

Serge Tanéïeff.

(Born in Russia, Nov. 13, 1856; now living at Moscow.)

Tanéïeff's "The Oresteia," a musical trilogy, text by A. Wenkstern, based on the "Agamemnon," "The Choëphori," and "The Furies" of Æschylus, was performed for the first time at the Maria Theatre, St. Petersburg, in October, 1895. This trilogy has a short instrumental prelude. The score of the opera is dedicated to the memory of Anton Rubinstein.

This concert overture, "The Oresteia," is a far more elaborate composition, and is unlike the prelude in all respects. It was published in 1897.

There is a prefatory note in Russian and French, printed on a fly-leaf of the score: —

"The themes of this overture are taken from S. Tanéïeff's musical trilogy of 'Oresteia,' the libretto of which is founded on the drama of Æschylus.

"Æschylus borrowed the subject of his trilogy, composed of three tragedies,—'Agamemnon,' 'The Choëphori,' 'The Furies,'— from the story of the Atridæ. The story of this family is a dark and bloody one: crime begets crime, and gives crime new birth. The inexorable Furies torture the guilty one with remorse. The established custom of hereditary vengeance prepares an avenger in the person of the victim's nearest relation. He that has done his bloody deed comes under the power of the Furies, who have established their dwelling-place in the very palace of the Atridæ, awaiting his turn when he is doomed to fall, the victim of a new vengeance. These crimes heaped on crimes at last fill the Olympian gods with horror, and, to bring an end to these bloody customs, Apollo and Athene form the tribunal of the Ephors, to whom they confide the care of judging and punishing the guilty. A new era of peace and justice dawns for mortals. This glorious victory of the principles of good over the black chaos of violence and vengeance ends the trilogy of Æschylus."

* * *

Many and strange are the variations in the details of the awful tragedy of Pelops's line. The legend adopted by Æschylus runs as follows: Zeus himself was the founder of the Atreid house. He begat, by the nymph Pluto, Tantalus. Tantalus begat Pelops, who took Hippodamia as wife, and by her had two sons, Atreus and Thyestes. Atreus married and had a son whom he survived, and whose widow, Aërope, he took as wife. By her Atreus had Agamemnon and Menelaus, named of him the Atridæ.

Now Thyestes seduced Aërope; and in revenge Atreus murdered children of his wife and brother, and "held a day of banqueting" to Thyestes, and served him a dish of his children's flesh. At this horrid act the sun withheld his light. Thyestes, after he had eaten and discovered the deed, "screamed and fell back from the butchery . . . and on the

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Chor der Engel (aus "Faust"), Easter Song of the XVIth Century . . *Franz Schubert, arr. by Plüddemann*

Credo . . . . . *Luigi Cherubini*

Schicksalslied, Op. 54 . . . . . *Johannes Brahms*

Liebe, dir ergeb' ich mich . . . . . *Peter Cornelius*

Frühlingswonne . . . . . *Robert Franz*
Selige Nacht.
Ein Stündlein wohl vor Tag.

Sara la Baigneuse, Op. 11 . . . . . *Hector Berlioz*

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Minuet . . . . . *Boccherini*

Polonaise from Suite No. III. . . . . *Tschaikowsky*

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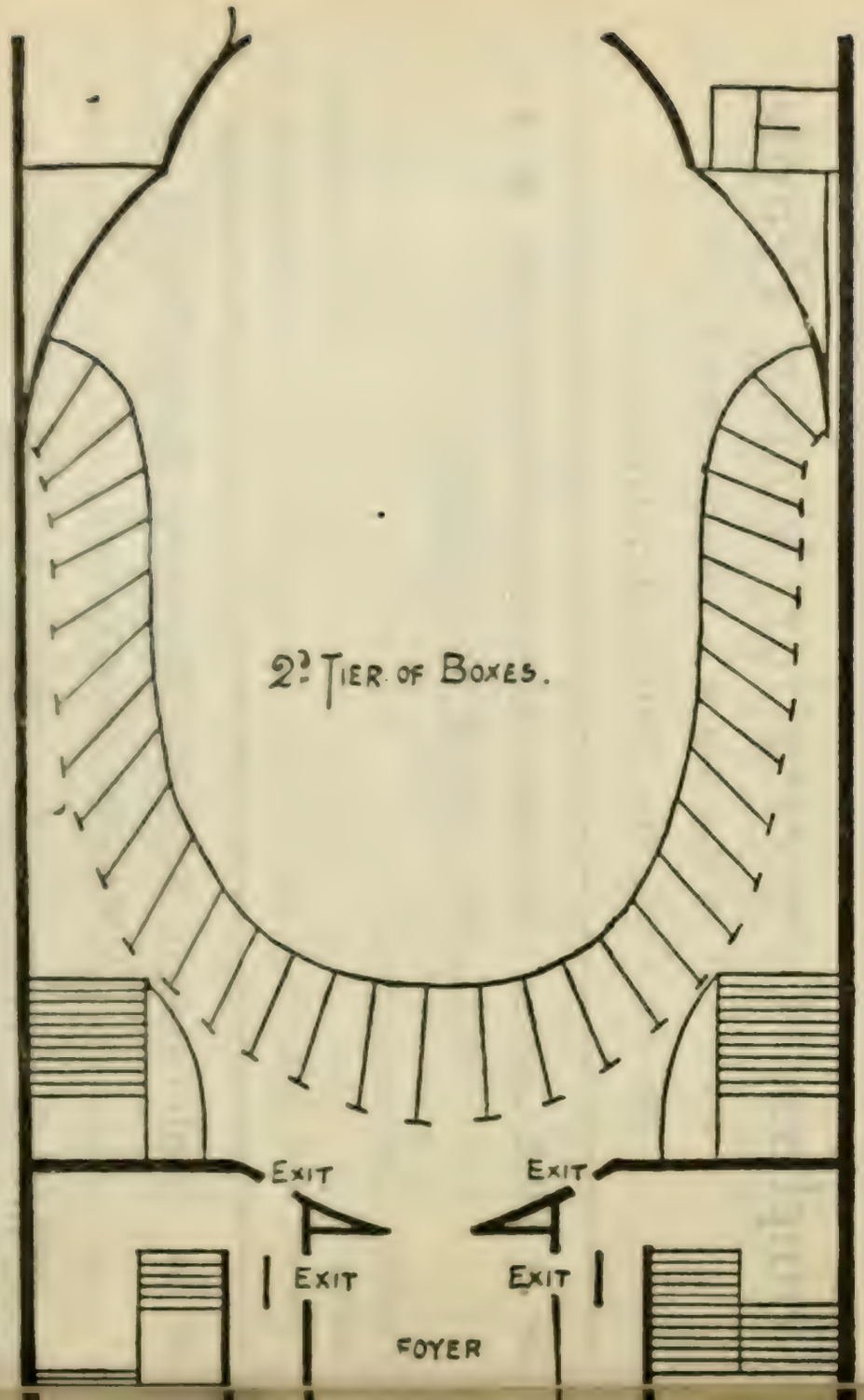
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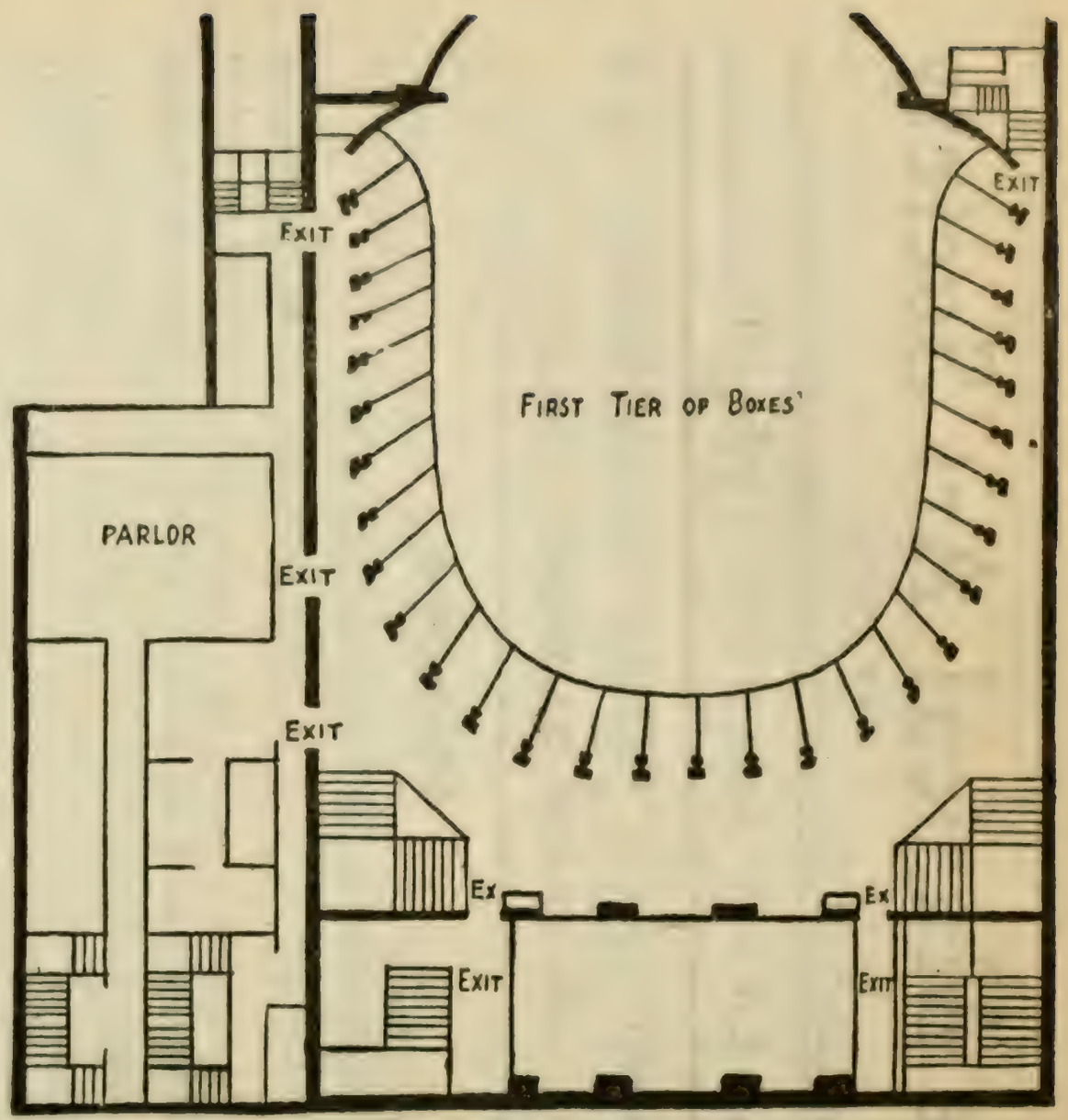
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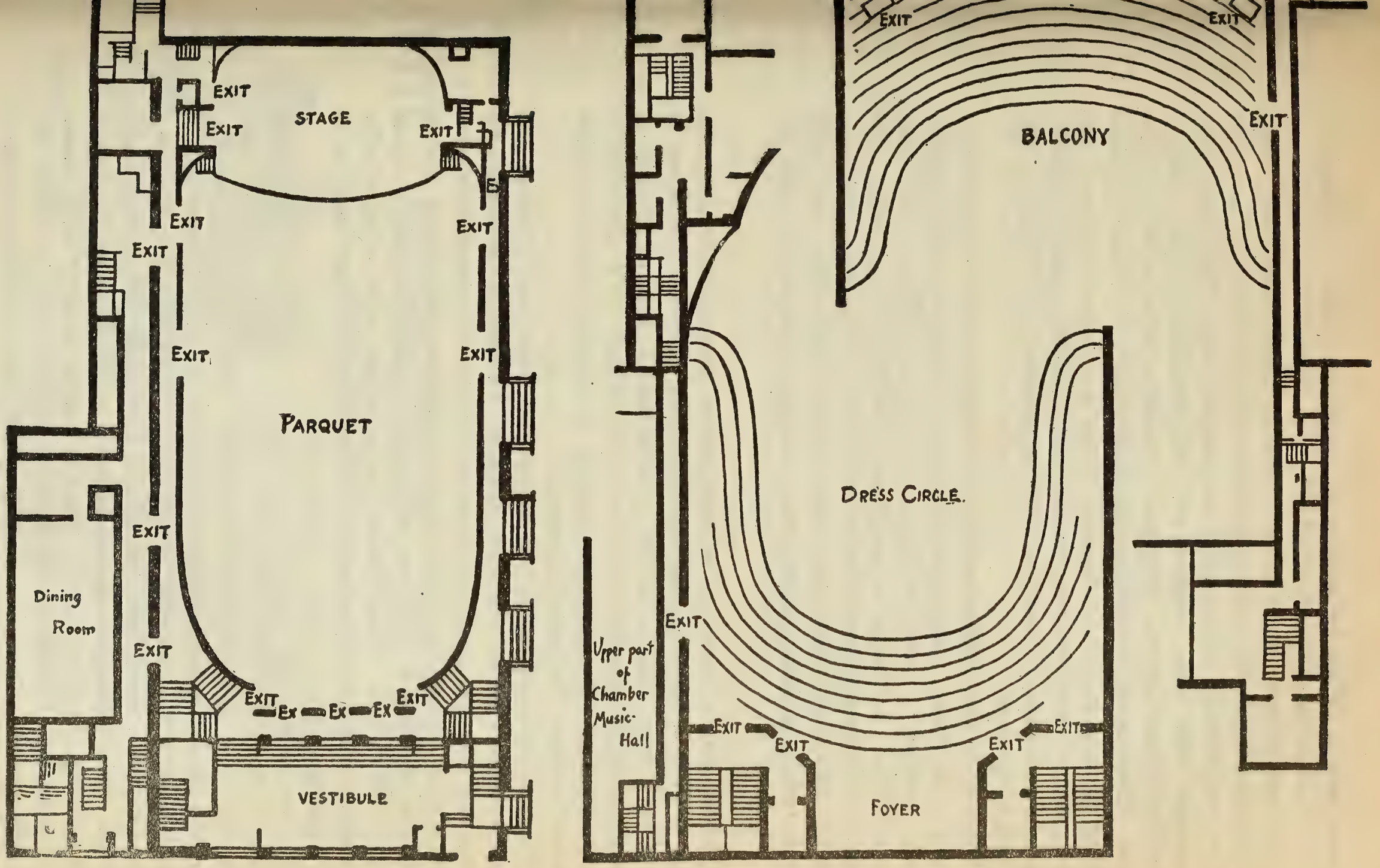
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descendants of Pelops he invoked an intolerable doom." Thyestes left one son, Ægisthus, to be his avenger.

Agamemnon and Menelaus had married Clytæmnestra and Helen, sisters, and supposed to be the daughters of Tyndarus and Leda; but Helen was the child of Zeus and Leda, and the Trojan War followed her elopement with Paris. Agamemnon was compelled by the Fates to sacrifice his own daughter, Iphigenia, to obtain a favorable wind for the fleet. This angered her mother, who turned her love toward Ægisthus during Agamemnon's long absence. When her husband returned with Cassandra, of whom, some say, she was jealous, she determined to murder her lord and master. And she killed Agamemnon and Cassandra, and gloried in the deed.

Orestes, the son of Agamemnon and Clytæmnestra, had previously been sent away to Phocis. He returned, and slew his mother and Ægisthus. Then, horrified, he went to Delphi to seek purification. The Furies pursued him. At Delphi he was assured of Apollo's protection. He underwent his trial at Athens and was acquitted. The Furies threatened the city with their wrath; but Athene assured them that they would always be held in honor, and they then promised all manner of blessings.

***

This overture is scored for 3 flutes (one of which is interchangeable with piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, bass tuba, a set of 3 kettle-drums, cymbals, bass-drum, triangle, gong, glockenspiel, piano, harps, and strings. It is dedicated to Anton Arensky. The first performance in the United States was by the Boston Symphony Orchestra at Boston, Dec. 1, 1901.

The overture begins with a long introduction, Andante in E minor, 3-4, which is founded on two important themes. The first is announced by 'cellos and bassoons, and it is answered by its own appearance in diminution in the violas. It is used later in double diminution and in contrapuntal accompaniment. The second theme is a pathetic melody or figure sung by the clarinet. These themes are developed amid trumpet calls. Toward the end of the introduction a version of the first theme is given to the bassoon.

The form of the main body of the overture is free. The beginning is Allegro vivace e con fuoco, E minor, 2-2, and the wild and savage theme is a version of the first theme of the introduction, rhythmically changed. The next section, Allegro moderato, in G minor, 2-2, has a theme that is associated with Clytæmnestra in the opera. It is of gentler character (flutes, clarinets, muted horns, pianissimo) over counterpoint in the lower strings. This section goes into an Andante, 3-4, in which muted strings play a version of the first theme. There is a return of the Allegro vivace e con fuoco, 2-2, in which the first theme of the movement is worked out with the second. There is a long-continued climax, which ends with a

crash of the cymbals, and, after a pause, the horns sound a third theme, fortissimo. There is development. An Andante ma non troppo, in C major, 4-4, follows, and a fourth theme is given out in harmony (wood-wind instruments). The phrases are separated by sustained chords in the strings with accompanying harp arpeggios. A fifth theme enters, not unlike in character, and is developed by strings and wind. The overture ends in an apotheosis, E major, which in the opera accompanies the procession to the Acropolis in honor of Athene, and serves as finale.

***

Tanéïeff studied the pianoforte with Nicholas Rubinstein and composition with Tschaikowsky at the Moscow Conservatory. He made his first appearance as a pianist at Moscow in January, 1875, when he played Brahms's Concerto in D minor, and was loudly praised by critics and the general public, although the concerto was dismissed as an "unthankful" work. Tschaikowsky, as critic, wrote a glowing eulogy of the performance (see his Life by Modeste Tschaikowsky, p. 319).

It had been said, and without contradiction until the appearance of M. Tschaikowsky's Life of his brother, that Tanéïeff was the first to play Peter's Concerto in B-flat minor in Russia. But the first performance in Russia was at St. Petersburg, Nov. 1, 1875, when Kross was the pianist. Tanéïeff was the first to play the concerto at Moscow, November 12 of the same year.

Tanéïeff spent some months at Paris, 1876–77. On his return he joined the faculty of the Moscow Conservatory, and was for a short time the director of the institution. He is now, according to Max Hesse's "Deutscher Musiker-kalender" for 1903, teacher of theory at the same Conservatory. He has written a symphony in C, Op. 12 (performed at Boston, Nov. 23, 1902), string quartets, part-songs for mixed and double choruses. He has edited certain posthumous works of his master.

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RECITATIVE, "JETZT, VITELLIA!" AND ARIA, "NIE SOLL MIT ROSEN," FROM "TITUS" . . . . . WOLFGANG AMADEUS MOZART.

(Born at Salzburg, Jan. 27, 1756; died at Vienna Dec. 5, 1791.)

"La Clemenza di Tito," or "Titus," *opera seria* in two acts, original Italian text based on the like-named libretto of Metastasio by Caterino Mazzola, was performed for the first time Sept. 6, 1791, at the Coronation festivities of the Emperor Leopold II. This recitative and air are sung by Vitellia in the second act:—

Now, Vitellia, the hour strikes, the serious hour of the great trial. Hast thou the courage to see how he ends his life who swore fidelity to thee? Sextus loves thee more than his own life; he became a criminal at thy behest. Thou hast ever seen him accomplish what thou cruelly askedst for; he will keep faith with thee in death. And yet wouldst thou, well knowing his misdeed, marry the emperor with a smile on thy face? Ah, wherever I might be I should see Sextus. The breezes, the rocks, would discover my secret to my husband. I will acknowledge my guilt at his feet; I will lessen my Sextus's crime, even if I cannot save him, by my own undoing. So vanish, proud hope, vanish forever.

Never shall Hymen adorn my life's path with roses, with fragrant myrtle. Already I see dungeons open horribly, already see torments of death draw near. Woe to me, wretched one! What terror! Ah, what will be my lot? He who sees what I suffer will surely take pity on me.—*Englished by Mr. W. F. Apthorp.*

This opera was ordered by the estates of Bohemia for the coronation of Leopold II. Mozart was a sick man when he received the commission in August, but he buckled himself to the task. The opera was written and rehearsed within eighteen days. The *secco* recitatives were not by Mozart, but by his friend Süssmaier, who went with him to the first performance. The opera is a return to the old-fashioned *opera seria* in construction and character. For instance, the parts of Sextus and Annius, the lovers, were written for women and played and sung by them.

An incredible opera to come after "Don Giovanni" and twenty-four days before the first performance of "The Magic Flute." It was judged unfavorably at the time.

The story is practically the same, with change of characters, as that of Corneille's "Cinna; ou, la Clémence d'Auguste" (1639).

Metastasio took for his hero Titus, "the lovely dearling and delightfull joy of Mankinde."

Titus has unthroned Vitellius, whose daughter Vitellia is sore vexed because Titus does not woo her. She conspires with her lover Sextus, friend to the emperor, the latter's downfall. Titus exiles his sweetheart, Berenice, and prays Sextus to give him the hand of his sister, Servilia, who is already promised to Annius. Servilia tells the truth to Titus, who abandons his purpose, and now thinks favorably of Vitellia. She meanwhile goes on with her plot. There is a report that Titus has been assassinated. Sextus, about to escape, is imprisoned, but out of love for Vitellia is silent. Vitellia, to save him, declares in the amphitheatre, as Sextus is about to be put to death, that she alone is guilty of instigating the plot. Titus pardons all.

The part of Vitellia was created by Maria Marchetti. She was born at

Naples in 1767, sang in Italian cities, married the tenor Fantozzi in 1786, and went to Germany in 1791. She was engaged by the Royal Theatre, Berlin, in 1792, and was paid the first year 3,000 thalers and 100 louis d'ors for travelling expenses. There she stayed until 1805. She sang afterward in concert at Berlin, and went to St. Petersburg. Her voice ranged from C below the staff to C on the second leger line above the staff, but her tones were equal, of sombre richness, and they were under control. She did not dazzle in bravura, but she moved by charm of expression in song and action. She was of heroic stature, with jet black hair and eyes, a handsome woman according to general report, yet some one in 1799 described her as "a caricature."

Mme. Schumann-Heink, contralto, born Ernestine Roessler, was born at Lieben, near Prague, June 15, 1861. Her father was an Austrian army officer. She was educated by Ursuline nuns at Prague, and at the Convent sang in solo and chorus. In 1874 she took singing lessons at Graz of Marietta von Leclair, and after three years knocked at the door of the Dresden opera house. She made her first appearance there as Azucena in "Il Trovatore," Oct. 13, 1878, and she continued her studies under Aloysia Krebs-Michalesi. At the beginning of her fourth season she married Heink and withdrew from the public, but in the fall of 1883 she returned to the stage at Hamburg and became a member of the opera company there. Her fame was enlarged in the early nineties by an engagement at Kroll's, Berlin. Thus, in 1891 she appeared there as Azucena, Nancy, Helge in von Holstein's "Der Haideschacht," Fides, and in the Duke of Saxe-Coburg-Gotha's "Santa Chiara." Divorced

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from her husband, she married in 1893 Paul Schumann, then play actor and stage manager at the Thalia Theatre, Hamburg. She sang in various cities: at Bayreuth in 1896, as Erda, one of the Norns, Waltraute; at London, 1897, as Ortrud, Fricka, Erda, Magdalena in "Der Evangilmann," and in 1898 as Erda, Flosshilde, Waltraute, Ortrud, and "The Prologue" in Mancinelli's "Ero e Leandro." Her repertory included many parts, from parts in "The Ring" to Fürst Orlofsky in "Fledermaus." Her first appearance in America was at Chicago as Ortrud, Nov. 7, 1898.

A SIEGFRIED IDYL . . . . . RICHARD WAGNER.

(Born at Leipsic, May 22, 1813; died at Venice, Feb. 13, 1883.)

Cosima Liszt, daughter of Franz Liszt and the Comtesse d'Agoult, was married to Hans von Bülow at Berlin, Aug. 18, 1857. They were divorced in the fall of 1869.

Richard Wagner married Minna Planer, Nov. 24, 1836, at Königsberg. They separated in August, 1861, and she died at Dresden, Jan. 25, 1866.

Wagner and Cosima Liszt, divorced wife of von Bülow, were married at Lucerne, Aug. 25, 1870. Siegfried Wagner, their son, was born at Triebschen, near Lucerne, June 6, 1869.

Wagner wrote, Nov. 11, 1870, to Ferdinand Präger: "My house, too, is full of children, the children of my wife, but beside there blooms for me a splendid son, strong and beautiful, whom I dare call Siegfried Richard Wagner. Now think what I must feel, that this at last has fallen to my share. I am fifty-seven years old." On the 25th of the month he wrote to Präger: "My son is Helferich Siegfried Richard. My son! Oh, what that says to me!"

But these were not the first references to the son. In a letter written to Mrs. Wille, June 25, 1870, Wagner wrote: "Certainly we shall come, for you are to be the first to whom we shall present ourselves as man and

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wife. . . . She has defied every disapprobation and taken upon herself every condemnation. She has borne to me a wonderfully beautiful and vigorous boy, whom I could boldly call 'Siegfried': he is now growing, together with my work, and gives me a new, long life, which at last has attained a meaning. Thus we get along without the world, from which we have retired entirely. . . . But now listen; you will, I trust, approve of the sentiment which leads us to postpone our visit until I can introduce to you the mother of my son as my wedded wife." (Finck's Wagner, vol. ii. p. 246.)

The Siegfried Idyl was a birthday gift to the composer's wife. It was first performed as a morning serenade, Dec. 24,* 1871, on the steps of the villa at Triebschen, by a small orchestra of players collected from Zurich and Lucerne. Wagner conducted. Hans Richter, who played the trumpet in the performance, had led the rehearsals at Lucerne. The children of Cosima called the Idyl the "Steps Music."

Siegfried was born while the composition of the music drama, "Siegfried," was in progress. The themes in the Idyl were taken from the music-drama, all save one, — a folk-song, "Schlaf', mein Kind, schlaf' ein"; but the development of the themes was new.

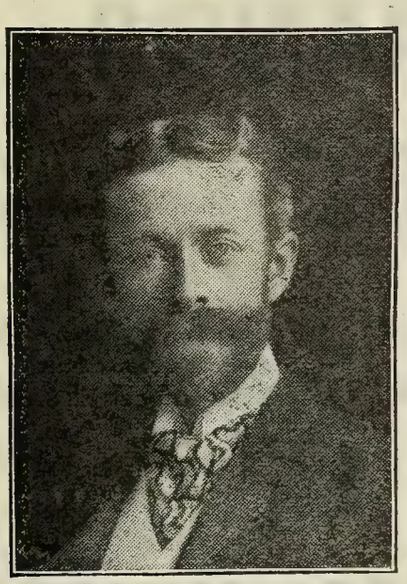
And Wagner wrote a dedication to his wife: —

Es war Dein opfermutig hehrer Wille
Der meinem Werk die Werdestätte fand,
Von Dir geweiht zu weltentrückter Stille,
Wo nun es wuchs und kräftig uns entstand,
Die Heldenwelt uns zaubernd zum Idylle,
Uraltes Fern zu trautem Heimatland.
Erscholl ein Ruf da froh in meine Weisen:
"Ein Sohn ist da!" Der musste Siegfried heissen.

Für ihn und Dich durft' ich in Tönen danken,—
Wie gäb' es Liebesthaten hold'ren Lohn?
Sie hegten wir in uns'res Heimes Schranken,
Die stille Freude, die hier ward zum Ton.

* Ramann says that Cosima Liszt was born at Bellagio, "at Christmas," 1837. Chamberlain and Dannreuther give 1870 as the year of composition of the Idyl; but see Richard Pohl's statement in the *Musikalisches Wochenblatt* of 1877 (p. 245.)

WILLIAM C. CARL



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Die sich uns treu erwiesen ohne Wanken,
So Siegfried hold, wie freundlich uns'rem Sohn,
Mit Deiner Huld sei ihnen jetzt erschlossen,
Was sonst als tönend Glück wir still genossen.

Some one has Englished this freely — very freely — and in verse : —

Thy sacrifices have shed blessings o'er me,
And to my work have given noble aim,
And in the hour of conflict have upbore me,
Until my labor reached a sturdy frame.
Oft in the land of legends we were dreaming,—
Those legends which contain the Teuton's fame,
Until a son upon our lives was beaming,
Siegfried must be our youthful hero's name.

For him and thee I now in tones am praising ;
What thanks for deeds of love could better be?
Within our souls the grateful song upraising
Which in this music I have now set free.
And in this cadence I have held, united,
Siegfried, our dearly cherished son, and thee.
Thus all the harmonies I now am bringing
But speak the thought which in my heart is ringing.

The composition, which first bore the title "Triebschener Idyll," is scored for flute, oboe, 2 clarinets, trumpet, 2 horns, bassoon, and strings.

It begins quietly, E major, 4-4 (strings without double-basses), with a short introduction made out of portions of the so-called "Friedensmelodie," which is soon announced by the strings, the theme from the love scene in the third act of "Siegfried," at Brünnhilde's words, "Ewig war ich, ewig in süss sehnender Wonne — doch ewig zu deinem Heil!" (I have been forever, I am forever, ever in sweet yearning ecstasy — but ever to thy salvation!) The development is wholly independent of that in the music drama. Wood-wind instruments gradually enter. The flute introduces as an opposing theme a phrase of the slumber motive in the last scene of "Die Walküre." This phrase is continued by oboe and clarinet. There is a crescendo. The theme appears in the basses, and reaches a più forte.

A short theme of two descending notes — generally a minor seventh or

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major sixth, taken from Brünnhilde's cry, "O Siegfried! Siegfried! Sieh, meine Angst!" (O Siegfried! Siegfried! see my terror!) from the same love scene in "Siegfried" — appears now in the basses, now in the violins, while wind instruments give out chords in triplets. This short theme is much used throughout the idyl.

The cradle song, "Schlafe, Kindchen, schlafe" (Sleep, my little one, sleep), is sung "very simply" by the oboe.

All these themes are worked up in various shapes until trills on the first violins lead to the "World-treasure" motive in Brünnhilde's speech to Siegfried,— "O Siegfried, Herrlicher! Hort der Welt!" (O Siegfried, thou glorious one! Treasure of the world!),— which is sung first by the wind, A-flat major, 3-4 time, afterward worked out by strings, and then combined with preceding themes.

There is a climax, and on an organ-point on G as dominant the first horn gives out Siegfried's "motive," where he announces his intention of going out into the world, never to return (Act I.), but the form is that assumed in the love scene. Flute and clarinet embroider this horn theme with hints at the bird song in the "Waldweben." There is a mass of trills, and the strings play the accompanying figure to Siegfried's "Ein herrlich Gewässer wogt vor mir" (A splendid sea surges before me), 'cellos and violas, then violins. The music swells to forte, and, after there is a modulation back to E major and a combination of the first two themes, the climax of the idyl is reached, and the trumpet sounds the forest-bird motive. The chief themes are further developed, alone or in combination. The pace slackens more and more, and the first two themes bring the end in pianissimo.

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A Siegfried Idyl was performed at Mannheim in December, 1871, and at Meiningen in the spring of 1877. The work was published in February, 1878, and the first performance after publication was at a Bilse concert in Berlin toward the end of February of that year. According to Dr. Reimann the music drama "Siegfried" was then so little known that a Berlin critic said the idyl was taken from the second act. So Mr. Henry Knight, a passionate Wagnerite, wrote verses in 1889, in which he showed a similar confusion in mental operation.

The first performance in Boston was at a concert of the Harvard Musical Association, Dec. 19, 1878.

ARIOSO FOR CONTRALTO, "BUT THE LORD IS MINDFUL OF HIS OWN," FROM "ST. PAUL," OP. 36 . . . . FELIX MENDELSSOHN-BARTHOLDY.

(Born at Hamburg, Feb. 3, 1809; died at Leipsic, Nov. 4, 1847.)

"Paulus" ("St. Paul"), an oratorio in two parts, was begun in 1834 for production at Frankfort in 1835. Mendelssohn's father died Nov. 19, 1835, when the oratorio was incomplete. The composer wrote Pastor Schubring, "The only thing that now remains is to do one's duty"; and he worked on the oratorio, for he felt that thus he was fulfilling his father's desire. "St. Paul" was performed for the first time at the Düsseldorf Festival, Whitsunday, May 22, 1836. The long, low room was "frightfully hot and close," but all were enthusiastic; and, according to contemporaneous accounts, the performance was excellent, "especially as regards choral singing." There was a chorus of 364 and an orchestra of 172. The chorus was composed of 106 sopranos, 60 altos, 90 tenors, 108 basses. By far the greater number of the players and all the chorus were amateurs. The solo singers were Mrs. Caroline Fischer-Achten, a celebrated dramatic singer and the mother of Emil Fischer, soprano; Mrs. Grabau;* Schnetzer; and Wersing, of the Düsseldorf Opera House, who had, they say, a noble voice.

And he journeyed with companions towards Damascus, and had authority and command from the High Priest that he should bring them bound, men and women, unto Jerusalem. — ACTS ix. 2.

But the Lord is mindful of his own, he remembers his children. Bow down before him, ye mighty, for the Lord is near us.— PSALM CXV. 12; 2 TIM. ii. 19; PHILIPP. iv. 5.

It is said that after this performance Mendelssohn made so many changes in the work that the whole vocal score became unavailable. He left out ten numbers, and reduced the first aria of Paul, in B minor, to one-third of its original length.

The first performance in English was at the Liverpool Festival of 1836. The oratorio was produced in St. Peter's Church on the morning of October 7. The tickets were all sold days before the performance. Sir George Smart, who was afterward amusingly caricatured by Thackeray in "The Ravenswing," was the conductor. The solo singers were Mrs.

* Henriette Grabau-Bünau was born at Bremen, March 20, 1805, and died at Leipsic, Nov. 28, 1852, as singing teacher at the Leipsic Conservatory. Schumann admired her art, and admitted her as "Maria" to the *Davidsbündler*. He used to speak of her voice as a *Marienstimme*, and in 1833 he wrote of her: "The song of the Grabau has not the lyric flight of Francilla Pixis, but on the other hand it is so fully developed in purity and truth of voice and expression that this is not at all missed."

Caradori, Mrs. Joseph Wood, Mrs. Shaw,* Mrs. Knyvett, Miss Birch, Braham, the famous tenor, Mr. Bennett, and Henry Phillips (1801–76) who visited the United States in the forties, and made copy out of his trip. See his "Adventures in America: An Entertainment" (1845).

Mrs. Shaw sang "But the Lord is mindful of his own" for the first time in English. She deserves more than a biographical foot-note. She created a part in Verdi's first opera, "Oberto, Conte di San Bonifazio." (The other singers were Mrs. Raineri-Marini, Salvi, and Marini.) The Milan journal, *La Fama*, said of her in its review of the performance: "The Shaw, who appeared on the stage for the first time, has voice and good enunciation, but in the art of song and action she is a very beginner, and therefore not suited to an opera-house of the first rank, as ours." Through her, Verdi's name reached England: "her letters spoke of the maestro as a composer of promise." Chorley, a most acute and discriminative judge of operatic singers, mentioned this fact in 1843, and added: "Mrs. Shaw raised the female contralto voice to a place and importance which before her time it had never held in this country. Her voice was indeed lovely, rich, equal — delivered with a graceful serenity, distinct from coldness, which was most attractive. Her pronunciation of English was the best and most refined in my recollection. Every word told — yet not a word was theatrical. Her expression, I have heard it said, was derived from her singing-master; but this was not to be detected. It was grievous that a career which might have lasted so long, and have been so rich in success to herself and pleasure to others, was shortened by mistaken ambition.

* Mrs. Alfred Shaw, born Mary Postans, was born at Lee, Kent, in 1814. She studied at the Royal Academy of Music, 1828–31, and under Sir George Smart, and appeared in 1834–35 at the Concert of Ancient Music and at the York Festival. She afterward sang at all the principal festivals in England, at Leipsic in 1838 (Mendelssohn wrote to Moscheles, October 28, "Mrs. Shaw has made many friends by her beautiful singing"), in Italy in 1839, and again in England.

In 1838 she married Alfred Shaw, a painter. He went mad, and died in 1847. The shock of the first appearance of his insanity injured her voice, and stopped her career shortly after his death. She married J. F. Robinson, a country solicitor, and died at Hadleigh Hall, Suffolk, Sept. 9, 1876. She made her début at La Scala, Milan, Nov. 17, 1839, in Verdi's "Oberto." Her first appearance on the English stage was Oct. 1, 1842, as Arsace in Rossini's "Semiramide."

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After her voice was settled, and her place as a concert-singer was assured, beyond all precedent, she would return to Italy, try the stage, and, most fatal of all, add a few upper notes to her voice. This is never to be done with impunity. In Mrs. Shaw's case, when she appeared with Mrs. Kemble in the English versions of 'Semiramide' and 'Il Matrimonio' (a more drily-comical Fidalma was never seen), it was evident that the quality of her notes was impaired — that they had lost some of that equal richness which had made a quaint speaker say that her voice reminded him of *black velvet*. The intonation, of course, very soon gave way — and there was no choice for the artist save retirement. In this year, 1843, she was singing under Mr. Macready's management at Drury Lane, in the 'Saffo' of Signor Pacini — done into English." This statement is at variance with that given in the foot-note as the cause of the retirement, but it is almost as pathetic.

The first performance of "St. Paul" in America was at New York, by the Sacred Music Society, Oct. 29, 1838. Mr. U. C. Hill was the conductor. The oratorio disappointed music-lovers. The *Musical Review* declared that "But the Lord is mindful of his own" was "untunable — a very poor air." The solo singers were Miss Alldridge, "A Young Lady," Mr. Jones and Mr. Morley. A critic wrote to the *Musical Review*: "The 'Young Lady' will have to cultivate her voice considerably and get rid of her rather nasal peculiarity before she can be an acceptable public singer."

Suite No. 3, in G major, Op. 55 . . . . Peter Tschaikowsky.

(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, Nov. 5–6, 1893.)

This suite was finished in July, 1884. It was performed for the first time at a concert of the Russian Music Society, Moscow, Jan. 19, 1885.

It was played for the first time in Boston at a concert of the Boston Symphony Orchestra, Oct. 17, 1891.

The suite is scored for 3 flutes (one of them interchangeable with piccolo), 2 oboes, cor anglais, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, a set of 3 kettle-drums, big drum, cymbals, snare-drum, tambourine, triangle, harp, strings. It is dedicated to Max Erdmannsdoerfer, who in 1884–85 was the conductor of the Imperial Russian Music Society, Moscow.

This suite was played for the first time in New York at a Thomas Popular Concert, Nov. 24, 1885.

Tschaikowsky conducted it in New York at the Music Festival in the then new Carnegie Hall, May 13, 1891.

The first performance in St. Petersburg was at the fifth concert of the Imperial Society, led for the occasion by von Bülow, Jan. 24, 1885. The suite came fresh from the publisher into rehearsal, but two days later von Bülow led it without the score "and with a brilliance that electrified the audience." Tschaikowsky was present.

The suite is in four movements.

I. Élégie. This movement is in free rondo form. Andante molto cantabile, 6-8. The first theme, G major, is given to the first violins. This theme is gentle and flowing. The second theme, E-flat, 2-4, "molto espressivo e con grandezza," played by first violins and flutes, is more emotional. There is an episode, più mosso, and the theme is repeated, this time by violas and 'cellos. The first theme enters, now in E-flat (flutes and oboes); strings are in counterpoint; and there is a new theme for the horns. There is a short development, which after a stirring crescendo ends fortissimo, and in the climax the second theme enters with marked brilliance. A horn-call sounds a halt; the gentle first theme is sung by flutes. Toward the end the solo violin rises from its fellows and above light chords of the wood-wind. Harp harmonics add to the romantic mood.

***

II. Valse mélancolique. Iwan Knorr in his analysis of this suite comments on Tschaikowsky's predilection for the waltz form and his choice of the waltz rather than of Russian folk-dances, generally in 2-4. He speaks of the cosmopolitanism, the universality, of the composer, and likens him to Turgenieff in his position toward his compatriots. The comparison is something more than fanciful: just as Dostoievsky satirized Turgenieff because he was not "national," so the ultra-radicals, Rimsky-Korsakoff, *et al.*, do not recognize Tschaikowsky as a strictly Russian composer. Haz-

THE PIANOLA

AN ARTICLE in the *Musical Courier* in 1899 stated:—

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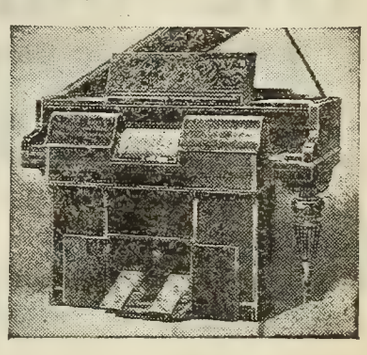

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litt defined a patriot as "a good hater," and this extreme nationalism of the neo-Russians might well be called skew-eyed parochialism.

The waltz, with Tschaikowsky, is not an ordinary, gay affair. Death often is the piper, as in the old pictures. Much of Tschaikowsky's festal music is the expression and expansion of Thomas de Quincey's gorgeously tragic page: —

"From all which the reader may comprehend, if he should not happen experimentally to have felt, that a spectacle of young men and women *flowing* through the mazes of an intricate dance under a full volume of music, taken with all the circumstantial adjuncts of such a scene in rich men's halls — the blaze of lights and jewels, the life, the motion, the sea-like undulation of heads, the interweaving of the figures, the 'anakuklesis,' or self-revolving, both of the dance and the music, 'never ending, still beginning,' and the continual regeneration of order from a system of motions which forever touch the very brink of confusion — that such a spectacle, with such circumstances, may happen to be capable of exciting and sustaining the very grandest emotions of philosophic melancholy to which the human spirit is open. The reason is, in part, that such a scene presents a sort of mask of human life, with its whole equipage of pomps and glories, its luxury of sight and sound, its hours of golden youth, and the interminable revolution of ages hurrying after ages, and one generation treading upon the flying footsteps of another; whilst all the while the overruling attempers the mind to the spectacle, the subject to the object, the beholder to the vision. And although this is known to be but one phasis of life — of life culminating and in ascent — yet the other (and repulsive) phasis is concealed upon the hidden or averted side of the golden arras, known but not felt: or is seen but dimly in the rear, crowding into indistinct proportions."

Allegro moderato, 3-4, E minor. The dusky background is formed by chords of bassoons and clarinets with a 'cello figure, against which violas

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and then flutes lament with a lamentation which is broken as by sighs. The second section, G major, is in clear, bright opposition. The syncopated chief theme is in the strings, while flutes and clarinets are in smooth and flowing figuration. The first section is repeated with stronger orchestration. The trio, of Tschaikowskian, deliberate monotony, follows, and there is a repetition of the preceding themes with a different close.

***

III. Scherzo, molto vivace, 6-8 (2-4). Trombones and pulsatile instruments are added to the orchestra. There are two introductory measures of wood-wind, and the violins give out the chief theme, which is of a tarantella character. To this theme in the second section a syncopated theme is bound; it is repeated several times; a great crescendo leads to the return of the first section, which is connected closely with a singular trio. This trio is for the most part in pianissimo.

There are faint clashes of cymbals, far-off roll of drum,—snatches of a march as though borne by the wind: a battle in the distance and in the mist. And now fragments of the scherzo theme are heard; there is a conflict between the irreconcilable elements. At last the march is hushed, and reckless gaiety prevails, until the first theme growls in the bass, and with a wild shriek of the orchestra the scherzo is at an end.

***

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MASON & HAMLIN PIANO

IV. Tema con variazioni. The simple theme, G major, 2-4, is sung by first violins with accompaniment of detached chords.

Variation 1. The theme is given to all the strings (pizzicato) in octaves; flutes and clarinets are in counterpoint above.

2. The first and second violins are as one voice, concertante, in rapid thirty-second passages throughout. Flutes, oboes, clarinets, bassoons, horns, accompany.

3. For 3 flutes, 2 clarinets, 2 bassoons. The theme is first played as upper voice by first flute. In the second section the second clarinet plays the continuation of the theme, which is ended by the flute. The other instruments are for the most part in elaborate polyphony.

4. For full orchestra (B minor), "pochissimo meno animato." The chief theme is now below and now above. 'Cellos, clarinets, and cor anglais in unison give peculiar richness to the theme.

5. For flutes, oboes, clarinets, bassoons, strings. G major, allegro vivace, 3-4. A fugato, in which the beginning of the first and second parts of the theme serve as chief theme for contrapuntal treatment.

6. Allegro vivace, 6-8. Snare-drum added to instruments in preceding variation. The theme is like unto the tarantella motive. The dance is furiously loud until it is interrupted by the solemn choral of the next variation.

7. 2-4. Wood-wind instruments play the theme transformed into a choral.

8. Adagio, 3-4. In this variation as well as in the next there is the

---

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Eleventh Season in New York, 1902–1903

Mendelssohn Hall, 119 West 40th Street,

Tuesday Evening, March 3, 1903.

PROGRAMME

TSCHAIKOWSKY . . . . . Quartet in E-flat minor, Op. 30
GEORG HENSCHEL . . . . . Song, "Adieux de l'Hôtesse arabe"
GRIEG . . . . . Romance from Quartet in G minor, Op. 27
TWO FOLK-SONGS, with Piano, Violin, and Violoncello . Set by Beethoven
a. Irish, "Fair Ellen"
b. Scotch, "Faithful Johnnie"
SCHUBERT . . Octet for two Violins, Viola, Violoncello, Double-bass, Clarinet, Bassoon, and Horn, in F major, Op. 166

ASSISTING ARTISTS:

Miss HELEN HENSCHEL, Messrs. K. KELLER, Double-bass; P. METZGER, Clarinet; A. DEBUCHY, Bassoon; A. HACKEBARTH, Horn.

thought of folk-tunes. The harmonies of this variation are not modern in tonality: they hark back to the old folk-song — church — modes. The preceding choral goes into a tremolo of divided violins, and the cor anglais sings a characteristic melody, adagio, molto cantabile ed espressivo.

9. Full orchestra with solo violin. A major, allegro molto vivace, 2-4. Two dance measures are constantly repeated. The melody is in the violins, and a clarinet and the horns accompany with tonic and dominant chords on a dominant pedal. There is a climax (più presto); it is followed by a cadenza for solo violin, which leads into the next variation.

10. B minor, allegro vivo e un poco rubato, 3-8. Chiefly a capricious solo for violin, with accompaniment, for the most part, of detached chords.

11. B major, moderato mosso, 4-4. A variation built upon a tonic pedal. At the end the basses descend to the low F-sharp, and prepare the pedal-point of the Finale.

12. Finale. Polacca. Moderato maestoso e brillante, 3-4. A drum-roll on the low F-sharp with blare of horns gives the signal for a festival. Violins and flutes in ascending triplets include initial tones of the theme. The pace grows livelier; the triplets are changed into sixteenths. Trombones (*ff* marcatissimo) announce a fragment of the theme, which soon is sounded in diminution by the same instruments. There is a mighty crescendo with constant drum-roll on F-sharp, which is strengthened by the basses, and after a dramatic ritardando the polacca begins with pomp and ceremony, beat of drums and crash of cymbals. The contrasting melody is sung by all the violins and violas. Trumpets and trombones remember snatches of the theme for variations. Much of the introduction to the polacca is repeated, as is the dance itself, and a poco più mosso brings the end.

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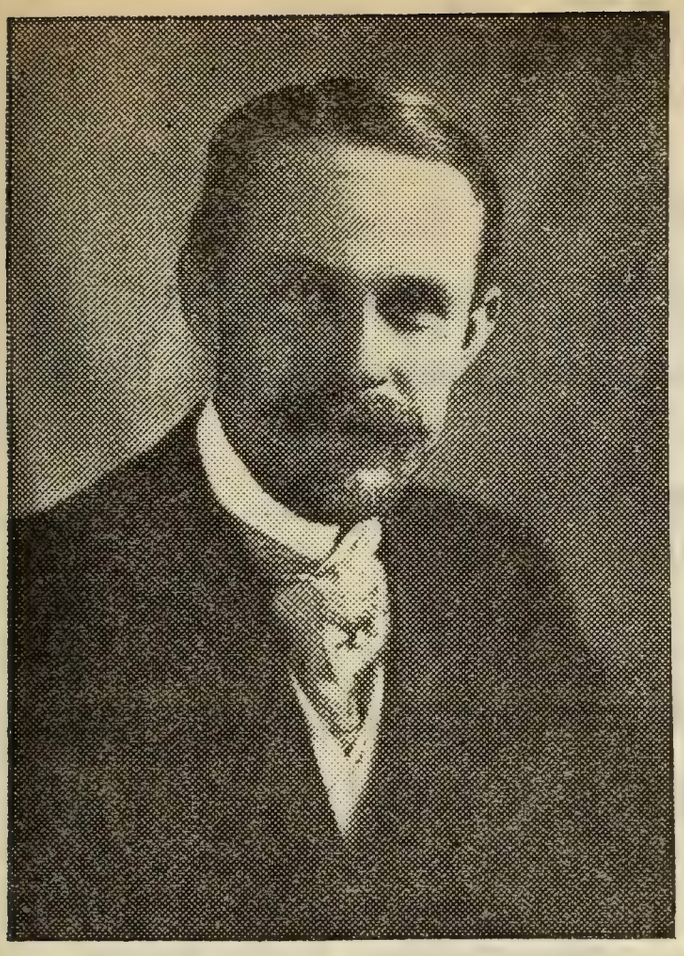
FIFTH CONCERT

Tuesday Evening, February 24, at 8.30

SOLOIST to be announced later

Programme

1. Symphonic Fantasie . . *Ottokar Novacek*
   (New. First time in America.)
2. Solo
3. Sinfonia Eroica . . . . *Beethoven*



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Paris, 31 Août, 1901. G. SBRIGLIA.

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PROGRAMME

OF THE

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FRIDAY EVENING, FEBRUARY 20,

AT 8.15 PRECISELY.

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Mr. WILHELM GERICKE, Conductor.

FOURTH CONCERT,
FRIDAY EVENING, FEBRUARY 20,
AT 8.15 PRECISELY.

PROGRAMME.

Cherubini . . . Overture to the Opera, "The Water-carrier"

Mozart Recitative and Aria, "Nie soll mit Rosen," from "Titus"
(Clarinet obbligato, Mr. V. LEBAILLY.)

Mackenzie . "Pibroch" Suite for Violin and Orchestra, Op. 42
I. Rhapsody.
II. Caprice.
III. Dance.
(First time at these concerts.)

Mendelssohn . . Arioso, "But the Lord is mindful of his own," from "St. Paul"

Beethoven . . . . Symphony No. 5, in C minor, Op. 67
I. Allegro con brio.
II. Andante con moto.
III. Allegro.
Trio.
IV. Allegro.

SOLOISTS:

Madame SCHUMANN-HEINK.

Mr. TIMOTHÉE ADAMOWSKI.

There will be an intermission of ten minutes before the symphony.

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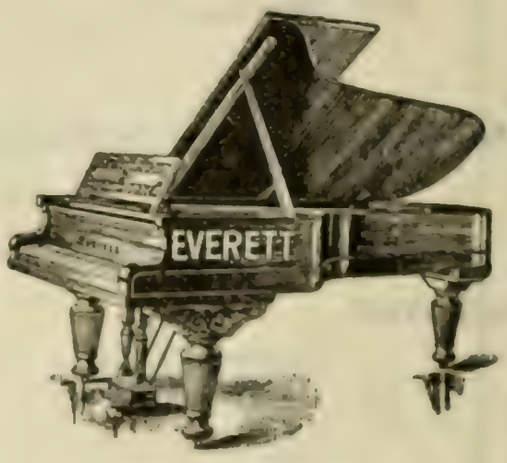

EVERETT PIANO COMPANY

141, 143 FIFTH AVENUE, NEW YORK

Overture to the Opera, "The Water-carrier."

Maria Luigi Zenobio Carlo Salvatore Cherubini.

(Born at Florence, Sept. 8, 1760*; died at Paris, March 15, 1842.)

"Les deux Journées" (known in Germany as "Der Wasserträger" and in English as "The Water-carrier"), lyric comedy in three acts, text by "Citoyen Bouilly," music by "Citoyen Cherubini," and dedicated to "Citoyen Gossec," was first performed at the Théâtre de la Rue Feydeau, Paris, the 26th Nivose, the year 8, or Jan. 16, 1800. The chief singers were Julie Angélique Scio (1768–1807), *Constance;* Gaveau, *Armand;* Juliet, *Mikeli*, the water-carrier.

The story is a simple one, a tale of adventure in the time of the Cardinal Mazarin. Armand falls under the displeasure of the Cardinal, and, with his wife Constance, is finally saved through the devotion of a water-carrier. The "two days" are the days of suspense which Armand and Constance undergo before they are sure of life.

The overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 3 horns, bass trombone, kettle-drums, strings. It is in two parts: there is an introduction, E major, andante molto sostenuto, 4-4; and an allegro, E major, 4-4, which at the end becomes a presto. The allegro is built on two themes: the first, *ff*, is announced by violins; the second and milder is announced by bassoons and violas. The thematic material does not appear in the opera.

"In the solemn introduction, forebodings of evil, dreamy prophecies of impending woe, fall vaguely on the ear, fixing our attention, yet perplexing us with thoughts of change. But now comes the allegro, in the first subject of which we at once recognize the light-hearted *poco curante* daring of the *preux Chevalier;* in the second, so full of anxious tenderness, the utterances of his devoted Constance. The overture is, indeed, permeated

* Cherubini gave this date to Choron in 1809; but according to his own catalogue of works the date is Sept. 14, 1760.

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by the same ideas which are the very core and essence of the coming drama; but heroism alone characterizes the peroration, in which both husband and wife seem to be united in one grand resolve." For the analyst flourished before Wagner, Brahms, and Richard Strauss divided households.

This overture was played at a concert of the Boston Academy, Jan. 15, 1842. It was probably played here before that date. It was played at the Boston Symphony Concerts of Feb. 23, 1884, Dec. 27, 1884, April 5, 1890.

The opera was performed at the Boston Theatre, Jan. 24, 1872. Carl Rosa conducted, and the cast was as follows: —

Constance	Parepa Rosa
Marcellina	Clara Doria
Angelina	Miss Schofield
Armand	William Castle
Antonio	Tom Karl
Michael	Aynsley Cook
Daniel	E. Seguin

The play-bill stated that this was the first performance in America. It seems hardly possible that the opera was not performed at the French opera house in New Orleans before that date.

Bouilly, the librettist, they say, was a pompous, foolish person, and his libretto was condemned by the critics; yet the opera made a profound impression and had a long run. Bouilly met Cherubini at the house of Joséphine Beauharnais, and the composer was in search of a book. The librettist had a friend who had saved a magistrate under the Terror, and on this incident the book was based. Scenes of the Reign of Terror came vividly before the audiences at the first performances of the opera, and there are accounts of the depth of emotion aroused in the breasts of survivors. And Bouilly was not without flattering recognition; for a dozen

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PIANOS

water-carriers called on him one day with flowers, and begged the privilege of supplying him with free water for a year.

A distorted, mutilated version of the opera, entitled "The Escapes," and with music by Thomas Attwood, was produced at London in 1801.

RECITATIVE, "JETZT, VITELLIA!" AND ARIA, "NIE SOLL MIT ROSEN," FROM "TITUS" . . . . . WOLFGANG AMADEUS MOZART.

(Born at Salzburg, Jan. 27, 1756; died at Vienna Dec. 5, 1791.)

"La Clemenza di Tito," or "Titus," *opera seria* in two acts, original Italian text based on the like-named libretto of Metastasio by Caterino Mazzola, was performed for the first time Sept. 6, 1791, at the Coronation festivities of the Emperor Leopold II. This recitative and air are sung by Vitellia in the second act:—

Jetzt, Vitellia! schlägt die Stunde, der grossen Prüfung ernste Stunde. Hast du wohl Muth zu sehen wie er sein Leben endet, der dir Treue gelobt? Sextus er liebt dich, mehr als sein eigenes Leben, auf dein Verlangen ward er Verbrecher; stets sahst du ihn vollbringen was grausam du begehrt; er wird im Tode seine Treue dir wahren; und dennoch willst du, wohl bewusst deiner Unthat, mit heitrer Miene dem Kaiser dich vermählen? Ach, wo ich weilte würd' ich Sextus erblicken. Die Lüfte, die Felsen, ja sie würden dem Gatten mein Geheimniss entdecken. Zu seinen Füssen will ich bekennen meine Schuld; will mindern meines Sextus Verbrechen, kann ich retten ihn nicht, durch mein Verderben. So schwinde stolzes Hoffen, so schwinde auf ewig.

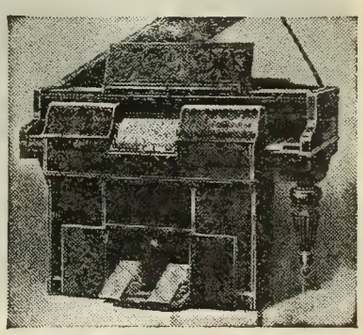
THE PIANOLA

AN ARTICLE in the *Musical Courier* in 1899 stated:—

"The Pianola must inevitably revolutionize the whole pianistic situation. It will enlarge and amplify the piano's scope, making it a more artistic instrument by extending its use to wider forms. As the Pianola does not affect the piano in the least, merely coming in contact with it as the player does by touching the keyboard and pedals, it can be utilized in all parts of the world on all present pianos without in the least requiring any alterations."

Since this was written this revolutionizing process has proceeded very rapidly, and to-day the Pianola has gained international prominence. The Pianola is the natural adjunct to the piano, and it will soon be found in every home where there is an *unused*, a *half-used*, or a *misused* piano.

The cost of the Pianola is **$250.** It may be purchased by moderate payments. Visitors welcome.



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Nie soll mit Rosen, mit duft'gen Myrten,
Hymen mir schmücken die Lebensbahn.
Schon seh' ich grauenvoll Kerker sich öffnen,
Schon Todesqualen furchtbar mir nahn.

Weh' mir Armen! welch' Entsetzen!
Ach, was wird mein Schicksal sein?
Wer erkennt was ich erdulde,
Ja gewiss erbarmt sich mein.

Now, Vitellia, the hour strikes, the serious hour of the great trial. Hast thou the courage to see how he ends his life who swore fidelity to thee? Sextus loves thee more than his own life; he became a criminal at thy behest. Thou hast ever seen him accomplish what thou cruelly askedst for; he will keep faith with thee in death. And yet wouldst thou, well knowing his misdeed, marry the emperor with a smile on thy face? Ah, wherever I might be I should see Sextus. The breezes, the rocks, would discover my secret to my husband. I will acknowledge my guilt at his feet; I will lessen my Sextus's crime, even if I cannot save him, by my own undoing. So vanish, proud hope, vanish forever.

Never shall Hymen adorn my life's path with roses, with fragrant myrtle. Already I see dungeons open horribly, already see torments of death draw near. Woe to me, wretched one! What terror! Ah, what will be my lot? He who sees what I suffer will surely take pity on me.—*Englished by Mr. W. F. Apthorp.*

The recitative begins in D minor, and ends in B-flat major. It is accompanied by strings. The air begins with a short larghetto in F major, 3-8, which is followed by an allegro in F major, 4-4, in rondo form. The accompaniment is scored for flute, 2 oboes, basset-horn * solo, 2 horns, and strings.

The librettist, Caterino Mazzola, was a Venetian and a friend of da Ponte. He was appointed Court Poet at Dresden in 1782, and one of his

* The basset-horn, or corno di bassetto, is an alto clarinet in F, a fifth below the clarinet in C. Its downward compass is prolonged to the extent of a major-third. The tone is rich and sombre. The instrument is now practically obsolete, though the alto clarinet in E-flat used in military bands resembles it. Mozart employed the corno di bassetto in this opera, "The Magic Flute," "Figaro," "Die Entführung," and in his Requiem; Beethoven introduced it in his ballet of "Prometheus"; Vogel used it; and Mendelssohn wrote for it, though not in his orchestral works. There is a dispute about the origin of the name. The story that has prevailed is that the basset-horn was invented in Passau in 1777, and improved by Lotz, of Presburg, in 1782. The Oxford English Dictionary says that "basset-horn" is a translation of the French *cor de basette*, Italian *corno di basetto*; and "bassetto," which in English meant a small bass viol, is an Italian diminutive of "basso." Lavoix, in his "Histoire de l'Instrumentation," says that the inventor's name at Passau was Horn, that the instrument was named after him, and by a queer translation the "basset Horn" became in French the "cor de basset" and in Italian "corno di bassetto." Iwan Muller took the instrument and turned it into an alto clarinet, and Simiot and Sax made further improvements. The instrument at this concert is replaced by a clarinet.

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duties was to provide librettos for operas and cantatas. Metastasio's libretto in three acts was written in 1734, and Caldara was the first to set it to music, for the birthday festival of Charles VI., at Vienna, 1734.

This opera was ordered by the estates of Bohemia for the coronation of Leopold II. Mozart was a sick man when he received the commission in August, but he buckled himself to the task. The opera was written and rehearsed within eighteen days. The *secco* recitatives were not by Mozart, but by his friend Süssmaier, who went with him to the first performance. The opera is a return to the old-fashioned *opera seria* in construction and character. For instance, the parts of Sextus and Annius, the lovers, were written for women and played and sung by them.

An incredible opera to come after "Don Giovanni" and twenty-four days before the first performance of "The Magic Flute." It was judged unfavorably at the time. Thus the Prague correspondent of the *Musikalisches Wochenblatt* (Berlin) wrote: "The music did not please, although it is by Mozart. This otherwise great composer appears to have forgotten the motto of Octavius, 'Make haste slowly!' Furthermore, only the arias and choruses were by him. The recitatives were composed by another. . . . Mozart is dead. He went home sick from Prague, and never recovered. They thought he was dropsical, and he died at Vienna toward the end of last week." This letter is dated Dec. 12, 1791. "Because his body swelled after his death, it is said that he was poisoned. One of his last works is a Requiem, they say, which was performed at his funeral. Now he is dead, the Viennese will indeed discover what they have lost in him. Alive, he had constantly to do with a cabal, which he, it is true, used to irritate by his manners *sans soüci*. Neither his 'Figaro' nor his 'Don Juan' had any luck in Vienna; the more conspicuous their success at Prague. Peace to his ashes."

Metastasio wrote the original libretto of "La Clemenza di Tito" at

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Vienna in 1794, the year in which his dearly beloved Marianni Bulgarini, called Romanina, the greatest female singer and actress of her time, died and bequeathed to him, after the death of her husband, all she had, to the amount of 25,000 crowns. Smug Dr. Burney remarks in his "Memoirs of the Life and Writings of the Abate Metastasio": "It seems as if the character and court of the Emperor Charles VI. had directed the music of Metastasio to choose a virtuous prince for the principal hero of most of the musical dramas that were represented in the Imperial Theatre. The emperor was a religious prince and a rigid observer of decorum himself, which constantly kept licentiousness at a distance from his court. And the poet, naturally a friend to virtue and morality, seems to have gratified his own feelings by conforming to the serious sentiments of his Imperial Patron."

The story is practically the same, with change of characters, as that of Corneille's "Cinna; ou, la Clémence d'Auguste" (1639).

Metastasio took for his hero Titus, "the lovely dearling and delightfull joy of Mankinde."

Titus has unthroned Vitellius, whose daughter Vitellia is sore vexed because Titus does not woo her. She conspires with her lover Sextus, friend to the emperor, the latter's downfall. Titus exiles his sweetheart, Berenice, and prays Sextus to give him the hand of his sister, Servilia, who is already promised to Annius. Servilia tells the truth to Titus, who abandons his purpose, and now thinks favorably of Vitellia. She meanwhile goes on with her plot. There is a report that Titus has been assassinated. Sextus, about to escape, is imprisoned, but out of love for Vitellia is silent. Vitellia, to save him, declares in the amphitheatre, as Sextus is about to be put to death, that she alone is guilty of instigating the plot. Titus pardons all.

Zelter wrote to Goethe: "Such a Titus, who is in love with every woman who wishes to kill him, is yet to be born."

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This text was set to music by many besides Caldara and Mozart,— Leo, Hasse, Wagenseil, Pampani, Perez, Gluck, Adolfati, Jomelli, Cocchi, Naumann, Bernasconi, Anfossi, Sarti, Holzbauer, Guglielmi, Apell, Ottani, Niccolini, Galuppi, Grua, Mazzoni.

There is a curious passage in the "Osservazione sopra i Drammi dell' Abate Metastasio," published at Nice in 1785: —

"In the 'Clemenza di Tito,' as in some of his other works, Metastasio has dared to beat down the idol to which modern music has offered so much incense, namely, the Duet. We applaud his boldness. The fierce and furious Vitellia was not permitted to warble along with the foolish Sextus or the gentle Titus. But if this opera is again brought on the stage in our time, who knows what nonsense may be introduced into it by the tribe of stage-poets, here to supply a duet, there to introduce a rondeau, now in compliance with the dictates of caprice, and now to satisfy the demands of ignorance!" For strictures on the revision of this libretto by Mazzola, whom da Ponte declared to be "an elegant poet and the first who has known how to write an opera-buffa," and for objections to the undramatic character of Mozart's opera, see George Hogarth's "Memoirs of the Musical Drama," vol. i., pp. 338-340 (London, 1838.)

The part of Vitellia was created by Maria Marchetti. She was born at Naples in 1767, sang in Italian cities, married the tenor Fantozzi in 1786, and went to Germany in 1791. She was engaged by the Royal Theatre, Berlin, in 1792, and was paid the first year 3,000 thalers and 100 louis d'ors for travelling expenses. There she stayed until 1805. She sang afterward in concert at Berlin, and went to St. Petersburg. Her voice ranged from C below the staff to C on the second leger line above the staff, but her tones were equal, of sombre richness, and they were under control. She did not dazzle in bravura, but she moved by charm of expression in song and action. She was of heroic stature, with jet black hair and eyes, a handsome woman according to general report, yet some one in 1799 described her as "a caricature."

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"Pibroch" Suite, for Violin Solo with Orchestral Accompaniment, Op. 42 . . . . . Alexander Campbell Mackenzie.

(Born at Edinburgh, Aug. 22, 1847; now living in London.)

The "Pibroch" suite was written by Mackenzie in 1889 for the Leeds Festival of that year; it was completed on August 10. The first performance was at the festival, October 10, when Sarasate was the solo violinist and the composer led the orchestra.

Sarasate brought the "Pibroch" to the United States in the season of 1889–90. He played it with orchestra in New York at the Metropolitan Opera House, Dec. 5, 1889, and later in Chicago.

He played it in Boston, with pianoforte accompaniment (Berthe Marx, pianist), at Music Hall, May 3, 1890.

The suite is in three movements,—Rhapsody, Caprice, Dance. The accompaniment is scored for 2 flutes (one interchangeable with piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, kettledrums, triangle, harp, strings.

The Rhapsody is in the nature of a free improvisation for the solo instrument. The Caprice is a series of variations on the tune, "Three Guid Fellows," and the melody of a contrasting episode is of Mackenzie's invention. The chief theme of the Dance is an authentic Scottish melody.

The title of the suite is a better clew to the contents of the work than any labored analysis would be, for the suite as a whole is in imitation of old bagpipe form.

Now the word "pibroch," or "piobaireachd," means pipe-playing. If there is speaking by the card, it does not denote any particular class of tune; but it is customarily applied to a class that includes the cruinneachadh, or tune of gathering; the cumhadh, or tune of lamentation; the failte, or tune of salutation. At least, such is the classification given by Mr. W. L. Manson in "The Highland Bagpipe" (London, 1901).

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The pibroch was the special tune of the Great Highland bagpipe. The bagpipe, in some form or other, is a most ancient instrument, and it was known to nations of the East as well as the West. There was the piper that played before Moses; and worshippers of the instrument, who cannot even name it without flushed cheeks, insist that one Gillidh Callum was piper to Noah, and that the patriarch danced to this music over two crossed vine-plants after he had first become acquainted with the juice of the grape, and was thereby exhilarated.

The Great Highland bagpipe has a compass of nine notes, from G, second line, treble clef, to A, first ledger line above the staff. The scale is tempered, and the notes are G-natural, A, B, C, D, E, F-sharp, G-natural, A. The reed is broader than that of other bagpipes.

No piper was ranked as an expert unless he was a good pibroch player, unless he could play an elaborate piece, a theme with variations.

A pibroch is generally in triple or quadruple time; some are in 2-4 or 6-8. "It begins with the urlar, or groundwork, of the composition and its doubling. Then comes the high A, or thumb variation." For a list of the succeeding variations see Mr. Manson's book. Then there is a return to the groundwork. The music is not merely a voluntary, and the most legitimate form of tune is the cruinneachadh, or gathering; but in these degenerate days the three classes of tunes are treated as one.

Among the most famous pibrochs are "Mac Crimmon's Lament" (1746); "Gillie Chroist," the war tune of Glengarry; "Pibroch of Donald Dhu," the pibroch of Donald the Black, which is supposed to refer to the expedition of Donald Balloch, who in 1431 invaded Lochaber (Sir Walter Scott based his familiar verses on these words of the set, theme or melody, to which the pipe variations are applied: —

Piobaireachd Dhonuil Dhuidh, piobaireachd Dhonuil;
Piobaireachd Dhonuil Dhuidh, piobaireachd Dhonuil;
Piobaireachd Dhonuil Dhuidh, piobaireachd Dhonuil;
Piob agus bratach air faiche Inverlochi.

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The pipe summons of Donald the Black,
The pipe summons of Donald the Black,
The pipe summons of Donald the Black.
The war-pipe and the pennon are on the gathering-place at Inverlochy);

"Is fada mar so tha sinn"; "Lochaber no more," piped at Highland funerals.

Montaigne tells of a Frenchman who was affected grotesquely and most uncomfortably by the sound of the bagpipe, but Sir Walter Scott says that connoisseurs "affect to discover in a well-composed pibroch the imitative sounds of march, conflict, flight, pursuit, and all the 'current of a heady fight.'" Dr. Beattie must have been among these courageous connoisseurs: "A pibroch is a species of tune, peculiar, I think, to the Highlands and Western Isles of Scotland. It is performed on a bagpipe, and differs totally from all other music. Its rhythm is so irregular, and its notes, especially in the quick movement, so mixed and huddled together, that a stranger finds it impossible to reconcile his ear to it, so as to perceive its modulation. Some of these pibrochs, being intended to represent a battle, begin with a grave motion, resembling a march; then gradually quicken into the onset; run off with noisy confusion, and turbulent rapidity, to imitate the conflict and pursuit; then swell into a few flourishes of triumphant joy; and perhaps close with the wild and slow wailings of a funeral procession."

Yet the pibroch has been called the voice of uproar and misrule as well as the music of real nature and true passion. Dr. MacCulloch, a sour-visaged hearer, described it about 1820 as "a determined melody, whereon, such as it is, are engrafted a series of variations rising in difficulty of execution, but presenting no character, as they consist of commonplace, tasteless flourishes, offensive to the ear by their excess and adding to the original confusion, instead of embellishing the air which the ground may possess. It has neither time, rhythm, melody, cadence, nor accent, neither

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keynote nor commencement nor termination, and it can therefore regulate nothing. It begins, goes on, and ends, no one knows when or how or where, and if all the merit of the bagpipe is to depend on its material, or rather its marching, utility, it could not stand on a worse foundation."

On the other hand Dr. Johnson, who did not love Scotland, the Scots, or music, was moved while on his journey to the Hebrides to say at Slate that he knew a drum from a trumpet, and a bagpipe from a guitar, and later he admitted that "if he had learnt music, he should have been afraid he would have done nothing else but play. It was a method of employing the mind without the labor of thinking at all, and with some applause from a man's self." At Armidale, Dunvegan and Colonel Johnson and Boswell had the music of the bagpipe every day. "Dr. Johnson appeared fond of it, and used often to stand for some time with his ear close to the great drone." A scene for the historical painter!

The term pibroch is sometimes applied figuratively to the bagpipe itself, a heroic instrument, associated forever with heroic deeds. Chorley conceived that a Highlander, "one of those grand, stalwart practitioners whom we see in that magnificent costume which English folks have not disdained to wear (though it is a relic belonging to a peculiar district) would blow down, by the force and persistence of his drone, any rival from Calabria, or the Basque Provinces, or the centre of France, or the Sister Island." The pipes have been heard on battlefields from India to Canada, and Chorley's Highlander was at Waterloo and immortalized by Victor Hugo.

"The bagpiper in the centre of the regiment, while extermination was all about him, lowered in profound inattention his melancholy eye, full of the reflection of lake and forest, and seated on a drum, his pibroch under his arm, played mountain airs. These Scotch died thinking of Ben Lothian, as the Greeks remembering Argos. The sabre of a cuirassier cut down the bagpipe and the arm that carried it, and by killing the piper stopped the song."

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Sir Alexander Campbell Mackenzie first studied under his father, Alexander Mackenzie, composer, violinist, conductor. At the age of ten the boy went to Sondershausen and took lessons of Uhlrich, violin, and Ed. Stein, composition. In 1861 he was a member of the Ducal Orchestra. In 1862 he entered the Royal Academy of Music, London, and studied under Sainton, Jewson, and Lucas. After some years of teaching at Edinburgh he went to Florence to live in 1879. He returned to London, after occasional visits, in 1885 to conduct the Novello oratorio concerts. In 1888 he was made principal of the Royal Academy of Music, in 1892 he was chosen conductor of the Philharmonic Society, and in 1895 he was knighted. He has received many honors. His chief works are as follows: —

OPERAS: "Colomba" (1883); "The Troubadour" (1886); "His Majesty" (1897).

INCIDENTAL STAGE MUSIC: "Ravenswood" (1890); "Marmion" (1891); "Little Minister" (1897).

ORATORIOS AND CANTATAS: "The Bride" (1881); "Jason" (1882); "The Rose of Sharon" (1884); "The Story of Sayid" (1886); Jubilee Ode (1887); "The New Covenant" (1888); "The Dream of Jubal" (1889); "The Cottar's Saturday Night" (1892); "Veni, Creator Spiritus" (1891); "Bethlehem" (1894); Coronation Ode (1902); "Reverie of the East" (1903).

ORCHESTRAL, ETC.: Scherzo (1878); Two Scottish Rhapsodies; "La Belle Dame sans Merci" (1883); overtures, "Cervantes"; "To a Comedy"; "Tempo di Ballo"; "Twelfth Night" (1888); "Britannia" (1894); "Manfred" (three orchestral pieces); Coronation March (1902); concerto for violin (1885); Scottish concerto for pianoforte. He has also written a pianoforte quartet; pieces for violin and other instruments; anthems, songs, etc.

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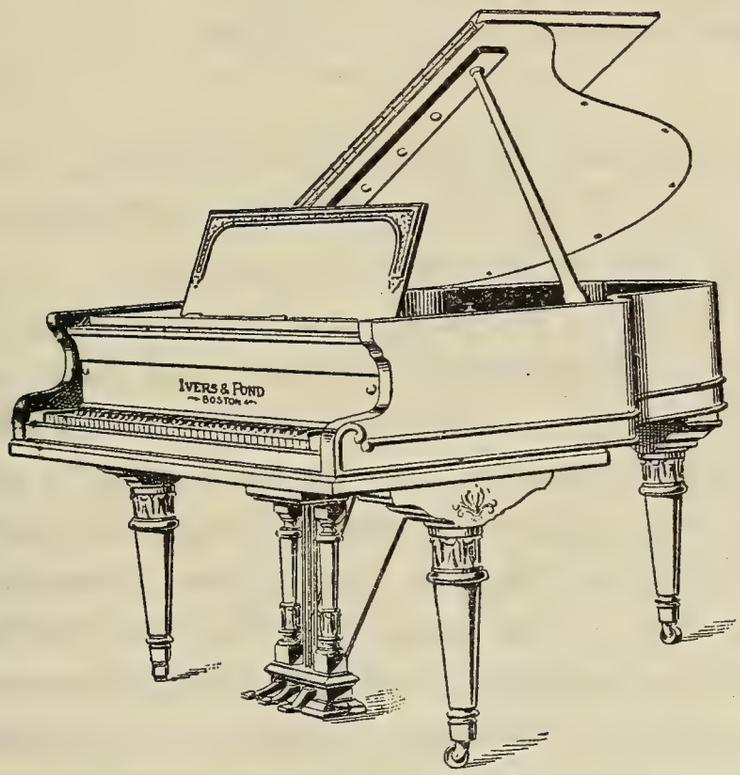

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1890, Jan. 4. Saint-Saëns's Concerto, No. 3, in B minor (first time).
1891, Jan. 10. Wieniawski's Concerto in D minor.
1892, Jan. 30. Bruch's Concerto in G minor.
1892, Nov. 12. Ernst's Concerto in F-sharp minor.
1893, Dec. 2. Tschaikowsky's Concerto (Canzonetta and Finale).
1896, Jan. 11. Bruch's Fantasia on Scotch Folk-melodies.
1897, March 13. Lalo's Symphonie Espagnole.
1898, Jan. 15. Beethoven's Romanza in F; Paganini's Caprice in A minor, arranged and orchestrated by Gorski (the latter for the first time).
1899, Feb. 4. Bruch's Fantasia on Scotch Folk-melodies.
1900, March 10. Lalo's Symphonie Espagnole.
1900, Nov. 17. Dvořák's Concerto in A minor (first time).
1902, March 8. Saint-Saëns's Concerto, No. 3, in B minor.

ARIOSO FOR CONTRALTO, "BUT THE LORD IS MINDFUL OF HIS OWN," FROM "ST. PAUL," OP. 36 . . . . FELIX MENDELSSOHN-BARTHOLDY.

(Born at Hamburg, Feb. 3, 1809; died at Leipsic, Nov. 4, 1847.)

"Paulus" ("St. Paul"), an oratorio in two parts, was begun in 1834 for production at Frankfort in 1835. Mendelssohn's father died Nov. 19, 1835, when the oratorio was incomplete. The composer wrote Pastor Schubring, "The only thing that now remains is to do one's duty"; and he worked on the oratorio, for he felt that thus he was fulfilling his father's desire. "St. Paul" was performed for the first time at the Düsseldorf Festival, Whitsunday, May 22, 1836. The long, low room was "frightfully hot and close," but all were enthusiastic; and, according to contemporaneous accounts, the performance was excellent, "especially as regards choral singing." There was a chorus of 364 and an orchestra of 172. The chorus was composed of 106 sopranos, 60 altos, 90 tenors, 108 basses.

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By far the greater number of the players and all the chorus were amateurs. The solo singers were Mrs. Caroline Fischer-Achten, a celebrated dramatic singer and the mother of Emil Fischer, soprano; Mrs. Grabau;* Schnetzer; and Wersing, of the Düsseldorf Opera House, who had, they say, a noble voice.

Part I., No. 13. Und zog mit einer Schaar gen Damaskus, und hatte Macht und Befehl von den Hohenpriestern, Männer und Weiber gebunden zu führen gen Jerusalem.

Arioso. Doch der Herr vergisst der Seinen nicht, er gedenkt seiner Kinder. Fallt vor ihm nieder, ihr Stolzen, denn der Herr ist nahe.

And he journeyed with companions towards Damascus, and had authority and command from the High Priest that he should bring them bound, men and women, unto Jerusalem.— ACTS ix. 2.

But the Lord is mindful of his own, he remembers his children. Bow down before him, ye mighty, for the Lord is near us.— PSALM cxv. 12; 2 TIM. ii. 19; PHILIPP. iv. 5.

It is said that after this performance Mendelssohn made so many changes in the work that the whole vocal score became unavailable. He left out ten numbers, and reduced the first aria of Paul, in B minor, to one-third of its original length.

The first performance in English was at the Liverpool Festival of 1836. The oratorio was produced in St. Peter's Church on the morning of October 7. The tickets were all sold days before the performance. Sir George Smart, who was afterward amusingly caricatured by Thackeray in "The Ravenswing," was the conductor. The solo singers were Mrs. Caradori, Mrs. Joseph Wood, Mrs. Shaw,† Mrs. Knyvett, Miss Birch, Braham, the famous tenor, Mr. Bennett, and Henry Phillips (1801–76), who visited the United States in the forties, and made copy out of his trip. See his "Adventures in America: An Entertainment" (1845). He wrote in his "Musical and Personal Recollections" (1864): "I sang my part (that of St. Paul), which was rendered extremely difficult by being in manuscript and in a very cramped, illegible hand. A few printed sheets only were interspersed, with English words written over the German. Altogether, the part was anything but agreeable to take into an orchestra. . . . The music of 'St. Paul' was too heavy and ponderous for my powers, and in that magnificent air, 'O God, have mercy!' there occur at the end of the second movement these words: 'I will sing.' I altered the passage, and took it an octave higher, which enabled me to impart much power and energy to it. Mendelssohn, when he first heard it, was much pleased, and said it was an excellent thought, 'and, if I had known you before,' said he, 'I should have written it so.'" Phillips's

*Henriette Grabau-Bünau was born at Bremen, March 29, 1805, and died at Leipsic, Nov. 28, 1852, as singing-teacher at the Leipsic Conservatory. Schumann admired her art, and admitted her as "Maria" to the *Davidsbündler*. He used to speak of her voice as a *Marienstimme*, and in 1833 he wrote of her: "The song of the Grabau has not the lyric flight of Francilla Pixis, but on the other hand it is so fully developed in purity and truth of voice and expression that this is not at all missed."

† Mrs. Alfred Shaw, born Mary Postans, was born at Lee, Kent, in 1814. She studied at the Royal Academy of Music, 1828–31, and under Sir George Smart, and appeared in 1834–35 at the Concert of Ancient Music and at the York Festival. She afterward sang at all the principal festivals in England, at Leipsic in 1838 (Mendelssohn wrote to Moscheles, October 28, "Mrs. Shaw has made many friends by her beautiful singing"), in Italy in 1839, and again in England.

In 1838 she married Alfred Shaw, a painter. He went mad, and died in 1847. The shock of the first appearance of his insanity injured her voice, and stopped her career shortly after his death. She married J. F. Robinson, a country solicitor, and died at Hadleigh Hall, Suffolk, Sept. 9, 1876. She made her début at La Scala, Milan, Nov. 17, 1839, in Verdi's "Oberto." Her first appearance on the English stage was Oct. 1, 1842, as Arsace in Rossini's "Semiramide."

memory did not serve him with regard to the words quoted above, and it is hard to determine from the music as it stands to-day just where he transposed.

Mrs. Shaw sang "But the Lord is mindful of his own" for the first time in English. She deserves more than a biographical foot-note. She created a part in Verdi's first opera, "Oberto, Conte di San Bonifazio." (The other singers were Mrs. Raineri-Marini, Salví, and Marini.) The Milan journal, *La Fama*, said of her in its review of the performance: "The Shaw, who appeared on the stage for the first time, has voice and good enunciation, but in the art of song and action she is a very beginner, and therefore not suited to an opera-house of the first rank, as ours." Through her, Verdi's name reached England: "her letters spoke of the maestro as composer of promise." Chorley, a most acute and discriminative judge of operatic singers, mentioned this fact in 1843, and added: "Mrs. Shaw raised the female contralto voice to a place and importance which before her time it had never held in this country. Her voice was indeed lovely, rich, equal — delivered with a graceful serenity, distinct from coldness, which was most attractive. Her pronunciation of English was the best and most refined in my recollection. Every word told — yet not a word was theatrical. Her expression, I have heard it said, was derived from her singing-master; but this was not to be detected. It was grievous that a career which might have lasted so long, and have been so rich in success

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to herself and pleasure to others, was shortened by mistaken ambition. After her voice was settled, and her place as a concert-singer was assured, beyond all precedent, she would return to Italy, try the stage, and, most fatal of all, add a few upper notes to her voice. This is never to be done with impunity. In Mrs. Shaw's case, when she appeared with Mrs. Kemble in the English versions of 'Semiramide' and 'Il Matrimonio' (a more drily-comical Fidalma was never seen), it was evident that the quality of her notes was impaired — that they had lost some of that equal richness which had made a quaint speaker say that her voice reminded him of *black velvet.* The intonation, of course, very soon gave way — and there was no choice for the artist save retirement. In this year, 1843, she was singing under Mr. Macready's management at Drury Lane, in the 'Saffo' of Signor Pacini — done into English." This statement is at variance with that given in the foot-note as the cause of the retirement, but it is almost as pathetic.

Heine's attacks on "St. Paul" in Germany are well known, but the majority of the English critics also thought poorly of the work. The London *Times* admitted that there was "no violation of propriety throughout" the oratorio. It declared that the songs were "grave and sombre, not unfrequently dull. . . . 'St. Paul' may almost be called an oratorio consisting of a succession of choruses, interspersed with recitations and airs for a bass voice. Phillips did his best to give animation, interest, and variety to his mighty part, and no one could have succeeded better; but the author had made it unnecessarily ponderous, and the continual recurrence of the same voice became wearisome to the ear. We conjecture that not a single air from this oratorio will be transplanted into the concert room. . . . 'St. Paul' is not a work for unlearned ears." The *Athenæum* was almost alone in praise, and it continually referred to the composer as "M. Mendelssohn."

"St. Paul" was sung by the Handel and Haydn, Jan. 22, 1843, "with the Misses Stone, Garcia, and Emmons, and Messrs. Taylor, Kimberly, Baker, Byram, and Wetherbee as soloists." It was "twice repeated within a month to audiences which grew small by degrees and beautifully less. This was partly owing to the want of special vocal attraction and

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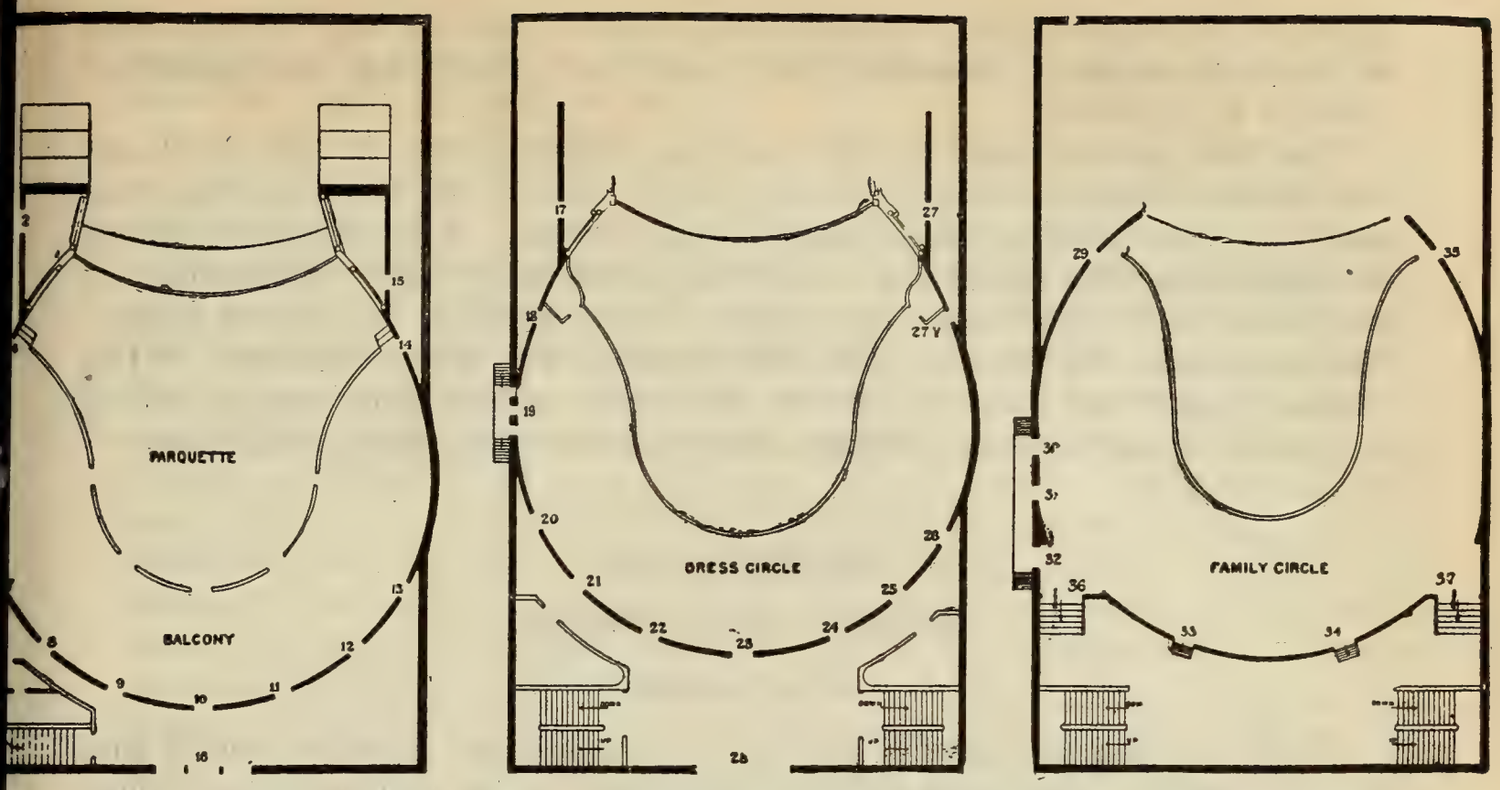

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partly to the inability of the public to appreciate music so lofty in its strains of inspiration and so scientific in its character." Such was the opinion of Charles C. Perkins.

The first performance of "St. Paul" in America was at New York, by the Sacred Music Society, Oct. 29, 1838. Mr. U. C. Hill was the conductor. The oratorio disappointed music-lovers. The *Musical Review* declared that "But the Lord is mindful of his own" was "untunable — a very poor air." The solo singers were Miss Alldridge, "A Young Lady," Mr. Jones and Mr. Morley. A critic wrote to the *Musical Review*: "The 'Young Lady' will have to cultivate her voice considerably and get rid of her rather nasal peculiarity before she can be an acceptable public singer."

ENTR'ACTE.

MUSIC AND SPEECH.

BY VERNON BLACKBURN.

What a vexed question is this of the connection between verbal and musical sound! An essay recently published in an Italian review brings one back to the matter still in an inquisitorial spirit. The writer attempts to show that the philosophy of language and of music means precisely the same thing; he explains that education in grammar and in musical technique cannot intellectually be separated, and that accordingly music must in the long run depend upon human speech for its utterance, inasmuch as human speech (as Herodotus reminds one) must necessarily come first in the order of life.

Now, it is the fashion to argue very philosophically about points which no philosophy can prove to be right or wrong. The schoolmen and their famous "Definitions," Kant and the "Transcendental Ego," are matters upon which probably no two brains are in absolute agreement. And therefore if this matter of speech and musical utterance is to be treated philosophically, it is as certain as can be that no eternal conclusion will ever be arrived at. But still one need not use very subtle arguments to indicate that the assumption of the Italian writer does not really rest on a rational basis, however acceptable may be the conclusion. The point to consider in the logic of the thing is simply this: Are the grammars of speech and of music essentially disparate and disunited? There is only one possible answer, and that is an emphatic affirmative, despite all the plausible theorizing in the world.

The writer whom we have quoted ingeniously attempts to strengthen his case by declaring almost vehemently that he is averse from any opinion which makes one art overlap another. Painting, says he, has nothing whatever to do with literature; music has naught to say to sculpture. But music, he adds, and articulate speech rest upon a common basis; and therewith he spins his spider's web of theory.

Yet, had he thought and considered somewhat more deeply, it is scarcely imaginable that he would have made the exception upon which he founds his argument. Superficially, indeed, music and speech are in affinity. But how superficially may be well understood when one considers with what a different method the musician and the writer express themselves. Dangerously enough, some of the greatest musical writers — Wagner especially — have seemed to favor, or, at all events, to lean towards the idea that music and speech have a common foundation; and

the attempt to combine these two forms of utterance has been most resolutely made by some of the musical giants, the list of whom does not find even the name of Beethoven absent.

But, in fact, such attempts are foredoomed to failure. They remind one almost pathetically of Darwin's efforts to create a new species through the intercrossing of pigeons of different breeds. We had been almost fatigued with the preaching of this truth; but the speculative Italian has once more made it necessary to combat the absurd theory that literature and music are almost interchangeable arts. The sole reason, probably, why such a view should ever have become publicly acceptable rests on the fact that the translation of music, outside a hearing of it, is to the general entrusted to the man of letters. Thus, when a supreme critic like (let us say) Richard Wagner or Hector Berlioz almost realizes his musical sensations for a reader by reason of his flaming words, his passionate literature, when they, by reason of consummate literary artifice, make music live again, it is not unnatural that a claim should be made that music and literature have something of a common basis. Such thinkers forget, however, that some of the greatest among rhythmical prose writers had no knowledge whatever of musical meanings and musical forms; that, as a matter of fact, the conventions of musical grammar have not the smallest resemblance to those of everyday speech; and that just as literature is a specialized form of speech, so is music a specialized form of inarticulate outcry. The only excuse for the learned Italian's theory lies in this, that speech and music, so far as man's interpretation goes, begin at the human throat. It is a pleasant foundation whereon to build; but the final developments of each were destined to vastly different careers.

SYMPHONY NO. 5, IN C MINOR, OP. 67 . . . LUDWIG VAN BEETHOVEN.

(Born at Bonn, Dec. 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven sketched motives of the allegro, andante, and scherzo of this symphony as early as 1800 and 1801. We know from sketches that, while he was at work on "Fidelio" and the pianoforte concerto in G major,—1804–1806,—he was also busied with this symphony, which he put aside to compose the fourth symphony, in B-flat.

The symphony in C minor was finished in the neighborhood of Heiligenstadt in 1807. Dedicated to the Prince von Lobkowitz and the Count Rasumoffsky, it was published in April, 1809.

It was first performed at the Theater an der Wien, Vienna, Dec. 22, 1808. All the pieces were by Beethoven: the symphony described on the program as "A symphony entitled 'Recollections of Life in the Country,' in F major, No. 5" (*sic*); an Aria, "Ah, perfido," sung by Josephine Kilitzky; Hymn with Latin text written in church style, with chorus and solos; Piano Concerto, played by Beethoven; Grand Symphony in C minor, No. 6 (*sic*); "Sanctus" with Latin text written in church style, with chorus and solos; Fantasie for piano solo; Fantasie for piano, "into which the full orchestra enters little by little, and at the end the chorus joins in the Finale." The concert began at half-past six. We know nothing about the pecuniary result.

The symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, kettle-drums, strings; and in the last movement piccolo, double-bassoon, and 3 trombones are added.

Instead of inquiring curiously into the legend invented by Schindler, — "and for this reason a statement to be doubted," as von Bülow said, — that Beethoven remarked of the first theme, "So knocks Fate on the door!" * instead of investigating the statement that the rhythm of this theme was suggested by the note of a bird, — oriole or goldfinch, — heard during a walk; instead of a long analysis, which is as vexation and confusion without the themes and their variants in notation, — let us read and ponder what the great master, Hector Berlioz, the prince of critics, wrote concerning this symphony of the man before whom he humbly bowed, as in adoration.

"The most celebrated of them all, beyond doubt and peradventure, is also the first, I think, in which Beethoven gave the reins to his vast imagination, without taking for guide or aid a foreign thought. In the first, second and fourth, he more or less enlarged forms already known, and poetized them with all the brilliant and passionate inspirations of his vigorous youth. In the third, the 'Eroica,' there is a tendency, it is true, to enlarge the form, and the thought is raised to a mighty height; but it is impossible to ignore the influence of one of the divine poets to whom

* It is said that Ferdinand Ries was the author of this explanation, and that Beethoven was grimly sarcastic when Ries, his pupil, made it known to him.

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for a long time the great artist had raised a temple in his heart. Beethoven, faithful to the Horatian precept, '*Nocturna versate manu, versate diurna*,' read Homer constantly, and in his magnificent musical epopee, which, they say, I know not whether it be true or false, was inspired by a modern hero, the recollections of the ancient Iliad play a part that is as evident as admirably beautiful.

"The symphony in C minor, on the other hand, seems to us to come directly and solely from the genius of Beethoven; he develops in it his own intimate thought; his secret sorrows, his concentrated rage, his reveries charged with a dejection, oh, so sad, his visions at night, his bursts of enthusiasm—these furnish him the subject; and the forms of melody, harmony, rhythm, and orchestration are displayed as essentially individual and new as they are powerful and noble.

"The first movement is devoted to the painting of disordered sentiments which overthrow a great soul, a prey to despair: not the concentrated, calm despair that borrows the shape of resignation: not the dark and voiceless sorrow of Romeo who learns the death of Juliet; but the terrible rage of Othello when he receives from Iago's mouth the poisonous slanders which persuade him of Desdemona's guilt. Now it is a frenetic delirium which explodes in frightful cries; and now it is the prostration that has only accents of regret and profound self-pity. Hear these hiccups of the orchestra, these dialogues in chords between wind instruments and strings, which come and go, always weaker and fainter, like unto the painful breathing of a dying man, and then give way to a phrase full of violence, in which the orchestra seems to rise to its feet, revived by a flash of fury: see this shuddering mass hesitate a moment and then rush headlong, divided in two burning unisons as two streams of lava; and then say if

---

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MR. JOSEF ADAMOWSKI, Violoncello.

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PROGRAMME

1. TRIO, Op. 63 . . . . . Schumann
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2. SOLI FOR VIOLONCELLO.
   a. Waldesruhe . . . . . Dvorak
   b. Tarantella . . . . . Cossmann
   Mr. JOSEF ADAMOWSKI.

3. SOLI FOR PIANOFORTE.
   a. Nocturne in B major
   b. Impromptu in G-flat major . . . . . Chopin
   c. Polonaise . . . . . Liszt
   Madame SZUMOWSKA.

4. SOLO FOR VIOLIN. Paraphrase from Paderewski's Opera, "Manru"
   Schelling–T. Adamowski
   Mr. T. ADAMOWSKI.

5. ANDANTE AND SCHERZO from Trio in F major . . . Saint-Saëns
   The ADAMOWSKI TRIO.

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FIFTH CONCERT

Tuesday Evening, February 24, at 8.30

SOLOIST to be announced later

Programme

1. Symphonic Fantasie . . *Ottokar Novacek*
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2. Solo
3. Sinfonia Eroica . . . . *Beethoven*

this passionate style is not beyond and above everything that had been produced hitherto in instrumental music. . . .

"The adagio" * — andante con moto — "has characteristics in common with the allegretto in A minor of the seventh symphony and the slow movement of the fourth. It partakes alike of the melancholy soberness of the former and the touching grace of the latter. The theme, at first announced by the united 'cellos and violas, with a simple accompaniment of the double-basses pizzicato, is followed by a phrase for wind instruments, which returns constantly, and in the same tonality throughout the move ment, whatever be the successive changes of the first theme. This persistence of the same phrase, represented always in a profoundly sad simplicity, produces little by little on the hearer's soul an indescribable impression. . . .

"The scherzo is a strange composition. Its first measures, which are not terrible in themselves, provoke that inexplicable emotion which you feel when the magnetic gaze of certain persons is fastened on you. Here everything is sombre, mysterious: the orchestration, more or less sinister, springs apparently from the state of mind that created the famous scene of the Blocksberg in Goethe's 'Faust.' Nuances of piano and mezzoforte dominate. The trio is a double bass-figure, executed with the full force of the bow; its savage roughness shakes the orchestral stands, and reminds one of the gambols of a frolicsome elephant. But the monster retires, and little by little the noise of his mad course dies away. The theme of the scherzo reappears in pizzicato. Silence is almost established, for you hear only some violin tones lightly plucked, and strange little cluckings of bassoons. . . . At last the strings give gently with the bow the chord of A-

* Such indifference of Berlioz to exact terminology is not infrequent in his essays.

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flat and doze on it. Only the drums preserve the rhythm; light blows struck by sponge-headed drumsticks mark the dull rhythm amid the general stagnation of the orchestra. These drum-notes are C's; the tonality of the movement is C minor; but the chord of A-flat sustained for a long time by the other instruments seems to introduce a different tonality, while the isolated hammering the C on the drums tends to preserve the feeling of the foundation tonality. The ear hesitates,— how will this mystery of harmony end? — and now the dull pulsations of the drums growing louder and louder, reach with the violins, which now take part in the movement and with a change of harmony, to the chord of the dominant seventh, G, B, D, F, while the drums roll obstinately their tonic C: the whole orchestra, assisted by the trombones which have not yet been heard, bursts in the major into the theme of a triumphal march, and the Finale begins. . . .

* * *

This symphony was performed in Boston at an Academy concert as early as Nov. 27, 1841. It was performed at the first concert of the Philharmonic Society of New York, Dec. 7, 1842.

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Taneieff . . . . . Overture, "The Oresteia"

Rubinstein . . Concerto No. 2, in D minor, for Violoncello and Orchestra, Op. 96

Allegro moderato. Andante. Moderato. Allegro vivace.

Liszt . Symphonic Poem No. 2, "Tasso: Lament and Triumph"

Lento (C minor).
Allegro strepitoso.
Adagio mesto (C minor).
Meno adagio (E major).
Allegro mosso con grazia (quasi menuetto) (F-sharp major).
Allegro con molto brio (C major).

Dvořák Symphony No. 5, in E minor, "From the New World," Op. 95

I. Adagio. Allegro molto.
II. Largo.
III. Scherzo: Molto vivace.
IV. Allegro con fuoco.

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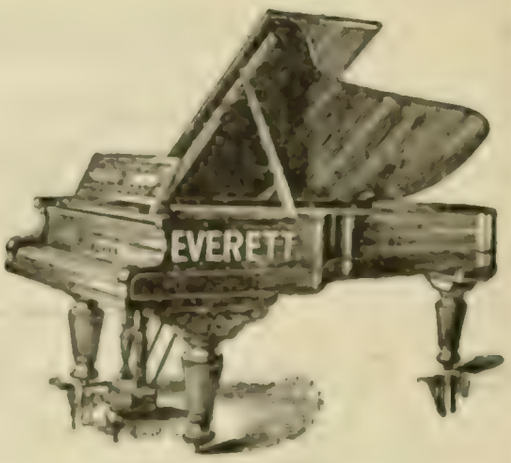

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Serge Tanéïeff.

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Tanéïeff's "The Oresteia," a musical trilogy, text by A. Wenkstern, based on the "Agamemnon," "The Choëphori," and "The Furies" of Æschylus, was performed for the first time at the Maria Theatre, St. Petersburg, in October, 1895. This trilogy has a short instrumental prelude. The score of the opera is dedicated to the memory of Anton Rubinstein.

This concert overture, "The Oresteia," is a far more elaborate composition, and is unlike the prelude in all respects. It was published in 1897.

There is a prefatory note in Russian and French, printed on a fly-leaf of the score: —

"The themes of this overture are taken from S. Tanéïeff's musical trilogy of 'Oresteia,' the libretto of which is founded on the drama of Æschylus.

"Æschylus borrowed the subject of his trilogy, composed of three tragedies,—'Agamemnon,' 'The Choëphori,' 'The Furies,'— from the story of the Atridæ. The story of this family is a dark and bloody one: crime begets crime, and gives crime new birth. The inexorable Furies torture the guilty one with remorse. The established custom of hereditary vengeance prepares an avenger in the person of the victim's nearest relation. He that has done his bloody deed comes under the power of the Furies, who have established their dwelling-place in the very palace of the Atridæ, awaiting his turn when he is doomed to fall, the victim of a new vengeance. These crimes heaped on crimes at last fill the Olympian gods with horror, and, to bring an end to these bloody customs, Apollo and Athene form the tribunal of the Ephors, to whom they confide the care of judging and punishing the guilty. A new era of peace and justice dawns for mortals.

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This glorious victory of the principles of good over the black chaos of violence and vengeance ends the trilogy of Æschylus."

***

Many and strange are the variations in the details of the awful tragedy of Pelops's line. The legend adopted by Æschylus runs as follows: Zeus himself was the founder of the Atreid house. He begat, by the nymph Pluto, Tantalus. Tantalus begat Pelops, who took Hippodamia as wife, and by her had two sons, Atreus and Thyestes. Atreus married and had a son whom he survived, and whose widow, Aërope, he took as wife. By her Atreus had Agamemnon and Menelaus, named of him the Atridæ.

Now Thyestes seduced Aërope; and in revenge Atreus murdered children of his wife and brother, and "held a day of banqueting" to Thyestes, and served him a dish of his children's flesh. At this horrid act the sun withheld his light. Thyestes, after he had eaten and discovered the deed, "screamed and fell back from the butchery . . . and on the descendants of Pelops he invoked an intolerable doom." Thyestes left one son, Ægisthus, to be his avenger.

Agamemnon and Menelaus had married Clytæmnestra and Helen, sisters, and supposed to be the daughters of Tyndarus and Leda; but Helen was the child of Zeus and Leda, and the Trojan War followed her elopement with Paris. Agamemnon was compelled by the Fates to sacrifice his own daughter, Iphigenia, to obtain a favorable wind for the fleet. This angered her mother, who turned her love toward Ægisthus during Agamemnon's long absence. When her husband returned with Cassandra, of whom, some say, she was jealous, she determined to murder her lord and master. And she killed Agamemnon and Cassandra, and gloried in the deed.

Orestes, the son of Agamemnon and Clytæmnestra, had previously been sent away to Phocis. He returned, and slew his mother and Ægisthus.

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Then, horrified, he went to Delphi to seek purification. The Furies pursued him. At Delphi he was assured of Apollo's protection. He underwent his trial at Athens and was acquitted. The Furies threatened the city with their wrath; but Athene assured them that they would always be held in honor, and they then promised all manner of blessings.

***

This overture is scored for 3 flutes (one of which is interchangeable with piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, bass tuba, a set of 3 kettle-drums, cymbals, bass-drum, triangle, gong, glockenspiel, piano, harps, and strings. It is dedicated to Anton Arensky. The first performance in the United States was by the Boston Symphony Orchestra at Boston, Dec. 1, 1901.

The overture begins with a long introduction, Andante in E minor, 3-4, which is founded on two important themes. The first is announced by 'cellos and bassoons, and it is answered by its own appearance in diminution in the violas. It is used later in double diminution and in contrapuntal accompaniment. The second theme is a pathetic melody or figure sung by the clarinet. These themes are developed amid trumpet calls. Toward the end of the introduction a version of the first theme is given to the bassoon.

The form of the main body of the overture is free. The beginning is Allegro vivace e con fuoco, E minor, 2-2, and the wild and savage theme is a version of the first theme of the introduction, rhythmically changed. The next section, Allegro moderato, in G minor, 2-2, has a theme that is associated with Clytæmnestra in the opera. It is of gentler character (flutes, clarinets, muted horns, pianissimo) over counterpoint in the lower strings. This section goes into an Andante, 3-4, in which muted strings play a version of the first theme. There is a return of the Allegro vivace

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e con fuoco, 2-2, in which the first theme of the movement is worked out with the second. There is a long-continued climax, which ends with a crash of the cymbals, and, after a pause, the horns sound a third theme, fortissimo. There is development. An Andante ma non troppo, in C major, 4-4, follows, and a fourth theme is given out in harmony (wood-wind instruments). The phrases are separated by sustained chords in the strings with accompanying harp arpeggios. A fifth theme enters, not unlike in character, and is developed by strings and wind. The overture ends in an apotheosis, E major, which in the opera accompanies the procession to the Acropolis in honor of Athene, and serves as finale.

***

Tanéïeff studied the pianoforte with Nicholas Rubinstein and composition with Tschaikowsky at the Moscow Conservatory. He made his first appearance as a pianist at Moscow in January, 1875, when he played Brahms's Concerto in D minor, and was loudly praised by critics and the general public, although the concerto was dismissed as an "unthankful" work. Tschaikowsky, as critic, wrote a glowing eulogy of the performance (see his Life by Modeste Tschaikowsky, p. 319).

It had been said, and without contradiction until the appearance of M. Tschaikowsky's Life of his brother, that Tanéïeff was the first to play Peter's Concerto in B-flat minor in Russia. But the first performance in Russia was at St. Petersburg, Nov. 1, 1875, when Kross was the pianist. Tanéïeff was the first to play the concerto at Moscow, November 12 of the same year.

Tanéïeff spent some months at Paris, 1876–77. On his return he joined the faculty of the Moscow Conservatory, and was for a short time the director of the institution. He is now, according to Max Hesse's "Deutscher Musiker-kalender" for 1903, teacher of theory at the same Conservatory. He has written a symphony in C, Op. 12 (performed at Boston, Nov. 23, 1902), string quartets, part-songs for mixed and double choruses. He has edited certain posthumous works of his master.

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Concerto for Violoncello, No. 2, in D minor, Op. 96.

Anton Rubinstein.

(Born at Wechwotynez, near Balta, in Podolia, Nov. 28, 1829; died at Peterhof, near St. Petersburg, Nov. 20, 1894.)

After his return from the United States in June, 1873, to Peterhof, Rubinstein at once began to compose; and among the works of this period of his life are the "Dramatic" Symphony (No. 4), the opera "Die Makkabäer," the Concerto in D minor for violoncello, and the Sextet in D major. The year 1875 saw the production at St. Petersburg of the "Dramatic" Symphony (January 23) and his opera "Der Dämon" (January 25) and at Berlin the production of "Die Makkabäer" (April 17). The Sextet was produced at St. Petersburg on November 7 of the following year.

The European music journals of 1875, 1876, 1877, say little about the early performances of this violoncello concerto. The work was finished in 1874, and given to the public in 1875. When it was played at Moscow, early in 1877, it was much relished "on account of its strongly marked Russian character"; and yet the inner brotherhood of the Russian school dismissed Rubinstein as a cosmopolite who was inclined to look toward Germany.

Rubinstein's works for the violoncello are: Three pieces for pianoforte and violoncello, Op. 11, No. 2; Sonata in D major for pianoforte and violoncello, Op. 18; Sonata in G major for pianoforte and violoncello, Op. 39; Concerto in A minor for violoncello and orchestra, Op. 65; and this Concerto in D minor. Of these the most frequently played are the Sonata, Op. 18, and the Concerto, Op. 65. The Concerto in A minor was played by Klengel at a Gewandhaus Concert, Leipsic, March 2, 1899; and one of the most recent performances of the Concerto No. 2 was by Lövensohn at Cologne in 1897.

The movements of this concerto are connected, but the work is for the

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most part of conventional form and of virtuoso character. The Allegro moderato, 4-4, opens with four measures given alternately to horns and strings, and the first theme is exposed frankly and forte by the solo violoncello with an accompaniment pizzicato. The theme is amplified, and the section ends with a cadenza. After the traditional "tutti of refreshment" a cadenza introduces the second theme (solo violoncello). After the usual development strings and horns lead to an expressive Andante in 6-8 (F major). Clarinets and bassoons sing in four-part harmony. The song is repeated by strings, while the violoncello has a counter-theme. The song returns to wind instruments, and is interrupted by a cadenza, which leads to the repetition of the second section.

Another cadenza, interrupted by full chords, is followed by a Moderato, scherzando, in 2-4 and in D major, in which the violoncello has a playful theme, which is repeated by the clarinet, and then given to other wind instruments while the violoncello indulges in florid figuration. There are suggestions of the treatment of the wood-wind in the scherzo of the "Dramatic" Symphony. The pace grows faster and faster. A cadenza leads to a short Allegro vivace in 3-4, which brings the end.

This concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, kettle-drums, and strings. It is dedicated to Charles J. Davidoff, the celebrated violoncellist, conductor, and composer, who was a brilliant figure in the musical life of St. Petersburg from 1862 to 1887. He died at Moscow in 1889 in his fifty-first year.

SYMPHONIC POEM NO. 2, "TASSO: LAMENT AND TRIUMPH," FRANZ LISZT.

(Born at Raiding, near Ödenburg, Hungary, Oct. 22, 1811; died at Bayreuth, July 31, 1886.)

This symphonic poem is a revision of a "symphonic prelude" to Goethe's "Tasso." The prelude was written to celebrate in Weimar the one hundredth anniversary of Goethe's birth, and it was first performed in the playhouse, Weimar, on Aug. 28, 1849. Liszt also composed for the

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anniversary the Goethe Festival March, which was rewritten in 1859, and a Goethe Festival Album, in which he included an arrangement for pianoforte of the Goethe March, a male chorus, a solo for baritone, and two or three earlier compositions. "Tasso" was published in 1856.

For this symphonic poem Liszt wrote a preface: —

"In 1849 all Germany celebrated brilliantly the one hundredth anniversary of Goethe's birth. At Weimar, where we then happened to dwell, the programme of the festival included a performance of his drama 'Tasso,' appointed for the evening of August 28. The sad fate of the most unfortunate of poets had excited the imagination of the mightiest poetic geniuses of our time — Goethe and Byron: Goethe, whose career was one of brilliant prosperity; Byron, whose keen sufferings counterbalanced the advantages of his birth and fortune. We shall not conceal the fact that, when in 1849 we were commissioned to write an overture for Goethe's drama, we were inspired more directly by the respectful compassion of Byron for the *manes* of the great man whom he invoked than by the work of the German poet.* At the same time, although Byron gave us the groans of Tasso in his prison, he did not join to the recollection of the keen sorrows so nobly and eloquently expressed in his 'Lamentation' the thought of the triumph that awaited, by an act of tardy yet striking justice, the chivalric author of 'Jerusalem Delivered.'

* The influence of Byron on romantic music has never been thoroughly discussed. This influence is indubitable. It lives to-day in Russia, Italy, and even in Germany. "Romanticism was, above all, an effect of youth. . . . Now, Byron is pre-eminently a young men's poet; and upon the heroic boys of 1830 — greedy of emotion, intolerant of restraint, contemptuous of reticence and sobriety, sick with hatred of the platitudes of the official convention, and prepared to welcome as a return to truth and nature inventions the most extravagant and imaginings the most fantastic and far-fetched — his effect was little short of maddening. He was fully translated as early as 1819–20; and the modern element in Romanticism — that absurd and curious combination of vulgarity and terror, cynicism and passion, truculence and indecency, extreme bad-heartedness and preposterous self-sacrifice — is mainly his work. You find him in Dumas's plays, in Musset's verse, in the music of Berlioz, the pictures of Delacroix, the novels of George Sand. He is the origin of 'Antony' and 'Rolla,' of 'Indiana' and the 'Massacre de Scio,' of Berlioz's 'Lélio' and Frédérick's 'Macaire.'" — "*A Note on Romanticism*," *by W. E. Henley*.

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"Canto l' armi pietose e 'l Capitano,
Che 'l gran Sepolcro liberò di Cristo!"*

* Yet there are some that could easily spare the "Jerusalem" if they were allowed to retain Tasso's Ode to the Golden Age, even as Englished by Leigh Hunt: "*O bella età de l' oro!*" the ode that begins: —

"O lovely age of gold!
Not that the rivers rolled
With milk, or that the woods dropped honey-dew;
Not that the ready ground
Produced without a wound,
Or the mild serpent had no tooth that slew;
Not that a cloudless blue
Forever was in sight,
Or that the heaven which burns,
And now is cold by turns,
Looked out in glad and everlasting light;
No, nor that even the insolent ships from far
Brought war to no new lands, nor riches worse than war."

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"The motive is in itself plaintive, of a groaning slowness, monotonous in mourning; but the gondoliers give it a peculiar coloring by drawling certain notes, by prolonging tones, which, heard from afar, produce an effect not unlike the reflection of long stripes of fading light upon a looking-glass of water. This song once made a deep impression on us, and when we attempted to speak of Tasso our emotion could not refrain from taking as the text of our thoughts this persistent homage paid by his country to the genius of whose devotion and fidelity the court at Ferrara was not worthy. The Venetian melody is so charged with inconsolable mourning, with such hopeless sorrow, that it suffices to portray Tasso's soul; and again it lends itself as the imagination of the poet to the picturing of the brilliant illusions of the world, to the deceitful, fallacious coquetry of those smiles whose treacherous poison brought on the horrible catastrophe for which there seemed to be no earthly recompense, but which was clothed eventually at the capital with a purer purple than that of Alphonse."

This symphonic poem was carefully revised by Liszt in 1854. In the Correspondence of Liszt and von Bülow, published at Leipsic in 1898, there are interesting pages concerning proposed alterations and excisions for performances under von Bülow, who suggested the changes. The reasonableness and the shrewdness of the proposer and the amiability of Liszt are exposed in clearest light (see pp. 350, 351, 382–384).

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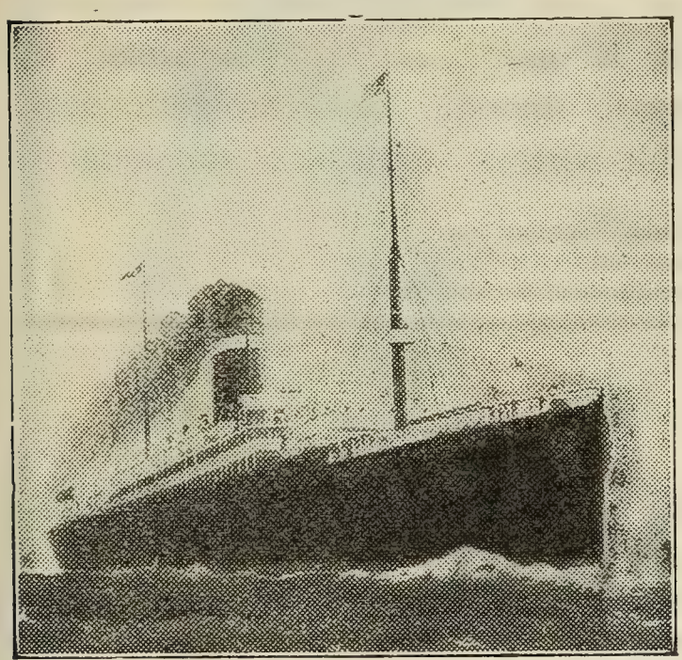

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The poem is based on two themes. The first of these is given out fortissimo by 'cellos and double-basses in octaves at the very beginning, Lento, C minor, 4-4. The commentators find the situation and mood of the poet thus strongly characterized. Yet this theme is only a fragment of the chief theme, which is announced later. A wailing descending chromatic passage, and the lamentation swells to wild expressions of woe and rage, Allegro strepitoso, 4-4. The thematic materials in this second section are chiefly those of the first. The section opens with the triplet figure of the first theme, but the figure is detached from its connection. There is a prolonged dominant pedal, on which a theme for strings rises through two octaves. The wailing chromatic passage returns. The lento recurs for a few measures, and there is a long pause.

Adagio mesto, C minor, 4-4. Now enters the chief theme of the poem, the Tasso theme, in minor, sung by the bass clarinet, accompanied by strings, horns, and harp. This is the song of the gondoliers to which Liszt refers in the preface, the old and mournful melody he had heard in Venice when he visited that city in the late thirties.* It pictures here the melancholy, hopeless Tasso. The violins in octaves repeat the first part of this theme over a more fully scored accompaniment and before the second part of the melody appears. This second part, in A-flat major, is given first to 'cellos and horn, then to the violins in octaves. There is an extended development, and the wailing descending chromatic figure appears amid tremolos in the strings. There is now a change in the breast of the hero. He realizes his worth and genius. The pace is quickened, and the Tasso motive, Meno adagio, E major, 4-4, is proclaimed by trumpets and accompanied by energetic diatonic and chromatic scale passages in the strings,— "the veritable portrait in music of the knightly

* Yet Byron wrote in 1817 :—

"In Venice, Tasso's echoes are no more,
And silent rows the songless gondolier."

See the long note to this couplet in Murray's larger editions of Byron's poems.

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singer." This proud and defiant passage is followed by recitative-l passage-work on the first and tragic motive in wind instruments against violin tremolos.

And now there is a new picture,—Tasso at the court of Ferrara:* "Allegro mosso con grazia (quasi menuetto), F-sharp major, 3-4. This section is said to portray a fête at the court, The first theme, graceful, elegant, is given to two 'cellos, accompanied by the other strings; the theme is developed at great length, and clad in various orchestral robes. Tasso enters.† His theme is given to strings, while the menuet is continued by the wood-wind. Liszt here suggests that "the poet and his surroundings are distinct," and states in a foot-note that "the expression of the orchestra must have a double character: the wind must be light and careless, while the strings must be sentimental and tender." These two themes are worked up together at length, until there is an ever-quickening crescendo, which brings a return of the allegro strepitoso that followed the lento at the beginning; and, as before, there are eight measures of the lento itself.

And now the "Triumph": Allegro con molto brio, C major, 2-2. There

* At a concert given in January, 1856, in the White Hall of the Palace at Berlin,—the hall was lighted with over two thousand candles, and there were from twelve hundred to fifteen hundred invited guests,—the King of Prussia spoke affably to Liszt concerning his "Tasso," and said he was especially struck by the "Court scene," to which Liszt might well have answered: "*Vous êtes orfèvre, monsieur Josse.*"

† "And Tasso is their glory and their shame.
Hark to his strain! and then survey his cell!
And see how dearly earn'd Torquato's fame,
And where Alfonso bade his poet dwell:
The miserable despot could not quell
The insulted mind he sought to quench, and blend
With the surrounding maniacs, in the hell
Where he had plunged it. Glory without end
Scatter'd the clouds away—and on that name attend

"The tears and praises of all time; while thine
Would rot in its oblivion—in the sink
Of worthless dust, which from thy boasted line
Is shaken into nothing; but the link
Thou formest in his fortunes bids us think
Of thy poor malice, naming thee with scorn—
Alfonso! How thy ducal pageants shrink
From thee! if in another station born,
Scarce fit to be the slave of him thou mad'st to mourn."

—"*Childe Harold.*"

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are trumpet calls, there are scale passages for strings. The first theme appears and is developed elaborately,— at first, piano, in the strings, then in flutes and oboes, B-flat major, then fortissimo in C major, and for full orchestra. The second theme is proclaimed; the pace grows faster and faster until it is quasi presto; the blare of trumpets leads to moderato pomposo, the apotheosis of the gondoliers' song as typical of Tasso crowned and exalted. Pages of pomp and jubilation, and a stretto, molto animato, in which festival tumult is at its height.

***

To this poem Liszt wrote an epilogue, "Le Triomphe funèbre du Tasse." This composition was suggested by a sunset during a walk to St. Onofrio. It was written probably in 1868, and it was performed for the first time, according to L. Ramann and Arthur Hahn, by the Philharmonic Society of New York in March, 1877.

***

"Tasso" is scored for piccolo, 2 flutes, 2 oboes, 2 clarinets, bass clarinet, 2 bassoons, 4 horns, 4 trumpets, 3 trombones, tuba, kettle-drums, snare drum, big drum, cymbals, triangle, harp, and strings.

The first performance in Boston was by Theodore Thomas's orchestra, April 5, 1870. The first performance by the Philharmonic Society of New York was March 24, 1860.

***

"The miseries of Tasso arose not only from the imagination and the heart. In the metropolis of the Christian world, with many admirers and many patrons,— bishops, cardinals, princes,— he was left destitute and almost famished. . . . He says that he was unable to pay the carriage of a parcel. No wonder, if he had not wherewithal to buy enough of *zucca* for a meal. Even had he been in health and appetite, he might have satisfied his hunger with it for about five farthings, and have left half for supper. And now a word on his insanity. Having been so imprudent not only as to make it too evident in his poetry that he was the lover of Leonora, but also to signify (not very obscurely) that his love was returned, he much perplexed the Duke of Ferrara, who, with great discretion, suggested to him the necessity of feigning madness. The lady's honor required it from a brother; and a true lover, to convince the world, would embrace the project with alacrity. But there is no reason why the seclusion should be in a dungeon, or why exercise and air should be interdicted. This cruelty, and perhaps his uncertainty of Leonora's compassion, may well be imagined to have produced at last the malady he had feigned. But did Leonora love Tasso as a man would be loved? If we wish to do her honor, let us hope it: for what greater glory can there be than to have estimated at the full value so exalted a genius, so affectionate and so generous a heart?" —*Foot-note to Walter Savage Landor's "Tasso and Cornelia."*

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Symphony in E minor, No. 5, "From the New World," Op. 95.

Anton Dvořák.

(Born at Nelahozeves (Mühlhausen), near Kralup, Bohemia, Sept. 8, 1841; now living at Prague.)

This symphony was performed for the first time, in manuscript, by the Philharmonic Society of New York on Friday afternoon, Dec. 15, 1893. The first performance in Boston was on December 30 of the same year.

The work aroused a controversy in which there was shedding of much ink. The controversy long ago died out, and is probably forgotten even by those who read the polemical articles at the time and expressed their own opinions. The symphony remains. It is now without associations that might prejudice. It is now enjoyed or appreciated, or possibly passed by, as music, and not as an exhibit in a case on trial.

Yet it may be a good thing to recall the circumstances of its origin; and, as Mr. Henry E. Krehbiel was deeply interested in the conception and birth of the symphony, it is better to quote his words.*

"Last spring the eminent Bohemian composer published his belief that there was in the songs of the negroes of America 'a sure foundation for a new National School of Music,' and that an intelligent cultivation of them on the part of American composers might result in the creation of an American School of Composition. His utterances created a deal of comment at the time, the bulk of which was distinguished by flippancy and a misconception of the composer's meaning and purposes. Much of the American criticism, in particular, was based on the notion that by American music Dr. Dvořák meant the songs of Stephen C. Foster and other contributors to old-time negro minstrelsy, and that the school of which he dreamed was to devote itself to the writing of variations on 'The Old Folks at Home' and tunes of its class. Such a blunder, pardonable enough in the popular mind, was yet scarcely venial on the part of composers and newspaper reviewers who had had opportunities to study the methods of Dr. Dvořák in his published compositions. Neither is it creditable to them, though perhaps not quite so blameworthy, that they have so long remained indifferent to the treasures of folk-song which America contains. The origin of that folk-song has little to do with the argument, if it shall turn out that in it there are elements which appeal to the musical predilections of the American people, and are capable of utilization in compositions in the higher form. As a matter of fact, that which is most characteristic, most beautiful, and most vital in our folk-song has come from the negro slaves of the South, partly because those slaves lived in the period of emotional, intellectual, and social development which produces folk-song, partly because they lived a life that prompted utterance in song, and partly because as a race the negroes are musical by nature. Being musical and living a life that had in it romantic elements of pleasure as well as suffering, they gave expression to those elements in songs, which

*From a little pamphlet, "Antonin Dvořák's Quartet in F major, Op. 96" (New York, 1894).

reflect their original nature as modified by their American environment. Dr. Dvořák, to whom music is a language, was able quickly to discern the characteristics of the new idiom and to recognize its availability and value. He recognized, too, what his critics forgot, that that music is entitled to be called characteristic of a people which gives the greatest pleasure to the largest fraction of a people. It was therefore a matter of indifference to him whether the melodies which make the successful appeal were cause or effect; in either case they were worthy of his attention.

"He has not said these things in words, but he has proclaimed them in a manner more eloquent and emphatic: he has composed a symphony, a quartet, and a quintet for the purpose of exemplifying his theories. The symphony he wrote in New York, the chamber music in Spillville, Ia., a village which contains a large Bohemian population."

***

It was said by some in answer to these statements that, while the negro is undoubtedly fond of music, he is not inherently musical; that this has been observed by all careful observers of the negro in Africa, from Bosman to Sir Richard F. Burton, who wrote in his chapter, "Of the Negro's Place in Nature":* "The negro has never invented an alphabet, a musical scale, or any other element of knowledge. Music and dancing, his passions, are, as arts, still in embryo"; that the American negro, peculiarly mimetic, founded his "folk-songs" on sentimental ballads sung by the women of the plantation, or on camp-meeting tunes; that he brought no primitive melodies with him from Africa, and that the "originality" of his "folk-songs" was misunderstanding or perversion of the tunes he imitated; that, even if the negro brought tunes from Africa, they could hardly, even after long usage, be called "American folk-songs," any more than the tunes of the aboriginal Indians or Creole ditties can be called justly "American folk-songs"; that it would be absurd to characterize a school of music based on such a foundation as an "American school"; that, if "that music is entitled to be called characteristic of a people which gives the greatest pleasure to the largest fraction of a people," then German folk-songs are characteristic of the city of New York, and Irish folk-songs are characteristic of the city of Boston.

***

The subject, duly labelled and dated, now rests on the shelf, and for some time it has not been taken down and dusted. Yet the discussion was no doubt healthful and profitable, for without fierce discussion art is stagnant. Mr. MacDowell's "Indian" suite was sketched before Dvořák's symphony was announced; but the controversy led to still more careful investigation, especially into the character of the North American Indians' music. Mr. Krehbiel has studied carefully this music and discussed it in articles of permanent value. Mr. Fillmore, who began like

*Chapter xix. of "A Mission to Gelele, King of Dahome."

study in 1888, Miss Alice C. Fletcher, Mr. Frederick R. Burton, and others have made valuable contributions to this branch of musical inquiry.

***

The symphony is scored for 2 flutes (one of which is interchangeable with piccolo), 2 oboes (one of which is interchangeable with cor anglais), 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, bass tuba, kettle-drums, cymbals, and strings.

The first movement opens with a short introduction, Adagio, E minor, 4-8, which, as all admit, is not characterized by "folk-song." The strings, pianissimo, are promptly answered by the wood-wind. There is a sudden fortissimo, in which a figure in all the strings is answered by kettle-drums. There is development, in which the orchestra grows stronger and stronger.

The first portion of the chief theme of the main body of the first movement, Allegro molto, E minor, 2-4, is given out by two horns in unison; the second by the wood-wind. This theme is developed at length, and modifications suggest occasionally a new and contrasting subject. Folk-lorists have called attention to the species of syncopation known as the "Scotch snap," that distinguishes this chief theme, and also pointed out the five-note, or pentatonic, scale from which the theme is derived. In a subsidiary theme announced by flutes and oboes there is a use of the flat seventh, a use that is common to Oriental races as well as the negro of the camp-meeting. The second theme, G major, is given out by the flute, and was, no doubt, derived from the familiar melody, "Swing Low, Sweet Chariot." The violins take up this theme. There is some development, but less than that of the first; and there is the traditional repeat. In the free fantasia the thematic material of the first part is worked out; and then there is a return of the first theme in the tonic at the beginning of the third part, which is in general a regular reproduction of the first, with changes of tonalities. The brilliant coda is built chiefly on the first theme.

In the second movement, Largo, D-flat major, 4-4, Dvořák is said to attempt the suggestion of the mood in the story of Hiawatha's wooing, as told by Longfellow. The chief and romantic theme is sung by the cor anglais over a soft accompaniment of strings. The development is extended. After the theme is sung by two muted horns, there is a change to C-sharp minor, un poco più mosso, and a short transitional passage on a contrasting theme leads to the second theme in the wood-wind over a bass in counterpoint and pizzicato. There are several melodies in this movement; but, while the sentiments are diverse, there is no abruptness in contrast. There is a return to the first theme in the cor anglais. The movement ends pianissimo with a chord in the double-basses alone.

Third movement, Scherzo: Molto vivace, E minor, 3-4. It opens with a theme, for flutes and oboes, which appears as a rule in imitation. The

second theme, in E major, poco sostenuto, also for flutes and oboes, is of more song-like character. The trio, C major, opens with a lively theme for wind instruments. This is followed by a second theme for strings. A reminiscence of the opening theme of the first movement is heard just before the trio, and also in the coda.

The Finale, Allegro con fuoco, E minor, 4-4, opens with a few introductory measures. The first theme is given out fortissimo by horns and trumpets against staccato chords in the rest of the orchestra. The development is first in the strings, then in the full orchestra. After the development of subsidiary matter the clarinet sings the second theme. In the development that follows are recollections of the opening theme of the first movement, the cor anglais melody of the second, and the opening phrase of the scherzo. There is a tumultuous coda, based on the union of the chief theme of the first movement with the first theme of the finale.

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MONDAY EVENING, MARCH 2, AT 8.

PROGRAMME.

Cherubini . . Overture to the Opera, "The Water-carrier"

Richard Strauss . . . Concerto for Violin in D minor, Op. 8

I. Allegro.
II. Lento.
III. Rondo.

Bizet . . . . . Suite, "L'Arlesienne," No. 1

I. Prélude.
II. Minuetto.
III. Adagietto.
IV. Carillon.

Dvořák Symphony No. 5, in E minor, "From the New World," Op. 95

I. Adagio. Allegro molto.
II. Largo.
III. Scherzo: Molto vivace.
IV. Allegro con fuoco.

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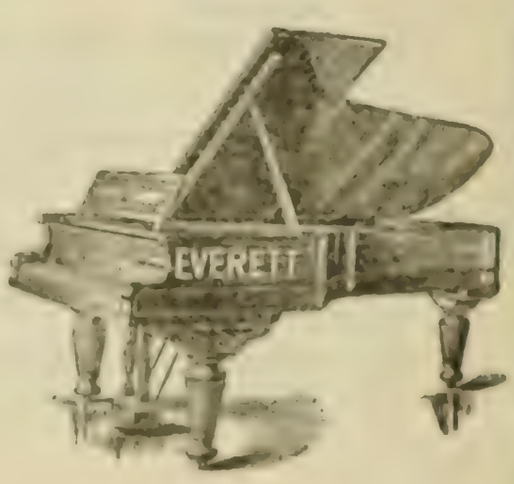

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"Les deux Journées" (known in Germany as "Der Wasserträger" and in English as "The Water-carrier"), lyric comedy in three acts, text by "Citoyen Bouilly," music by "Citoyen Cherubini," and dedicated to "Citoyen Gossec," was first performed at the Théâtre de la Rue Feydeau, Paris, the 26th Nivose, the year 8, or Jan. 16, 1800. The chief singers were Julie Angélique Scio (1768–1807), *Constance;* Gaveau, *Armand;* Juliet, *Mikeli*, the water-carrier.

The story is a simple one, a tale of adventure in the time of the Cardinal Mazarin. Armand falls under the displeasure of the Cardinal, and, with his wife Constance, is finally saved through the devotion of a water-carrier. The "two days" are the days of suspense which Armand and Constance undergo before they are sure of life.

The overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 3 horns, bass trombone, kettle-drums, strings. It is in two parts: there is an introduction, E major, andante molto sostenuto, 4-4; and an allegro, E major, 4-4, which at the end becomes a presto. The allegro is built on two themes: the first, *ff*, is announced by violins; the second and milder is announced by bassoons and violas. The thematic material does not appear in the opera.

"In the solemn introduction, forebodings of evil, dreamy prophecies of impending woe, fall vaguely on the ear, fixing our attention, yet perplexing us with thoughts of change. But now comes the allegro, in the first subject of which we at once recognize the light-hearted *poco curante* daring of the *preux Chevalier;* in the second, so full of anxious tenderness, the

*Cherubini gave this date to Choron in 1809; but according to his own catalogue of works the date is Sept. 14, 1760.

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utterances of his devoted Constance. The overture is, indeed, permeated by the same ideas which are the very core and essence of the coming drama; but heroism alone characterizes the peroration, in which both husband and wife seem to be united in one grand resolve." For the analyst flourished before Wagner, Brahms, and Richard Strauss divided households.

This overture was played at a concert of the Boston Academy, Jan. 15, 1842. It was probably played here before that date. It was played at the Boston Symphony Concerts of Feb. 23, 1884, Dec. 27, 1884, April 5, 1890.

The opera was performed at the Boston Theatre, Jan. 24, 1872. Carl Rosa conducted, and the cast was as follows: —

Constance	Parepa Rosa
Marcellina	Clara Doria
Angelina	Miss Schofield
Armand	William Castle
Antonio	Tom Karl
Michael	Aynsley Cook
Daniel	E. Seguin

The play-bill stated that this was the first performance in America. It seems hardly possible that the opera was not performed at the French opera house in New Orleans before that date.

Bouilly, the librettist, they say, was a pompous, foolish person, and his libretto was condemned by the critics; yet the opera made a profound impression and had a long run. Bouilly met Cherubini at the house of Joséphine Beauharnais, and the composer was in search of a book. The librettist had a friend who had saved a magistrate under the Terror, and on this incident the book was based. Scenes of the Reign of Terror came vividly before the audiences at the first performances of the opera, and there are accounts of the depth of emotion aroused in the breasts of survivors. And Bouilly was not without flattering recognition; for a dozen

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water-carriers called on him one day with flowers, and begged the privilege of supplying him with free water for a year.

A distorted, mutilated version of the opera, entitled "The Escapes," and with music by Thomas Attwood, was produced at London in 1801.

SUITE NO. 1, FROM "L'ARLÉSIENNE" . . . . . GEORGES* BIZET.

(Born at Paris, Oct. 25, 1838; died at Bougival the night of June 2–3, 1875.)

When Léon Carvalho was manager of the Vaudeville Theatre, Paris, he wished to revive the melodrama, the dramatic piece with incidental and at times accentuating music. He chose as dramatist Alphonse Daudet, who happened to have a Provençal play ready for the Vaudeville. He chose as musician Bizet, whose "Djamileh," an opera in one act produced at the Opéra-Comique on May 22, 1872, had been praised by only a few critics. The libretto and the incapacity of a Mme. Prelly, a woman of society who longed for applause as a public singer, did woeful injury to the composer. Bizet was accused of being a Wagnerite, and Wagner was not then in fashion.

"L'Arlésienne," a piece in three acts, was produced at the Vaudeville on Oct. 1, 1872. The cast was as follows: Balthazar, Parade; Fréderi, Abel; Mitifio, Régnier; Le Patron Marc, Colson; Francet, Cornaglia; L'Équipage, Lacroix; Rose Mamaï, Mme. Fargueil; Mère Renaud, Mme. Alexis; L'Innocent, Miss Morand; Vivette, Jeanne Bartet. The play was not liked, and there were only fifteen performances. Various objections were made against it: there was no action; it was "too literary"; it was too psychological, etc. The audience chattered or yawned during the prel-

*Alexandre César Léopold Bizet is the name of the composer of "Carmen." The name Georges was given to him by his godfather; and as Georges he was always known to his family, his friends, and the world at large. Only in official papers, as a citizen of France, and in the archives of the Conservatory, was he named Alexandre César Léopold.

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ude and the entr'actes. Good-natured dramatic critics asked why there was such "orchestral cacophony"; but the menuet-intermezzo pleased by its frank, gay rhythm. The music as a whole shared the fate of the piece. "Its character harmonizes happily with the general color of the work. . . . There is nothing distinguished in the score. . . . The composer seems to have wished to hide himself behind the dramatist. The melodrama thus loses in importance."

Now the orchestra at the Vaudeville was singularly composed. According to Adolphe Jullien, it was made up of 7 first violins, no second violins, 2 violas, 5 'cellos, 2 double-basses, flute, oboe, cornet-à-pistons, 2 horns, 2 bassoons, drums, harmonium, piano. Charles Pigot gives a different list: 2 flutes, an oboe interchangeable with cor anglais, 1 clarinet, 2 bassoons, 1 saxophone, 2 horns, kettle-drums, 7 violins, 1 viola, 5 'cellos, 2 double-basses, piano. Pigot says the harmonium was put in the wings to support the choruses in this particular piece, and it was played now by Bizet and now by Guiraud.* For this orchestra Bizet wrote his original score. The conductor was Constantin.†

After the failure of the piece Bizet chose certain numbers out of the twenty-seven, rescored them, and arranged them in the form of a suite. The first performance of this version was at a Pasdeloup Concert on Nov. 10, 1872. The first performance of this suite in Boston was at a Philharmonic Concert on April 2, 1881. After the death of Bizet a suite No. 2 was arranged by Guiraud from other numbers of the melodrama.

This suite is scored for 2 flutes, 2 oboes (the second of which is interchangeable with cor anglais in the first movement), 2 clarinets, 2 bassoons,

*Ernest Guiraud was born at New Orleans (U. S. A.) in 1837; he died at Paris in 1892. Educated at the Paris Conservatory, he took the *prix de Rome* in 1859. He wrote operas, orchestral suites, and overtures, pieces for solo instruments, songs, and a Treatise on Instrumentation. He taught at the Conservatory, and was a member of the Institute.

†Titus Charles Constantin, born at Marseilles in 1835, died in Paris in 1891. A conductor of concert, theatre, and opera orchestras, he wrote some overtures and other pieces.

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alto saxophone, 4 horns, 2 trumpets, 2 cornets, 3 trombones, kettle-drums, snare-drum, harp, strings.

"L'Arlésienne" was revived at the Odéon, Paris, on May 5, 1885, when Bizet's revised score was played by Colonne's orchestra. Paul Mounet was the Balthazar; Lambert the younger, Fréderi; Aimée Jeanne Tessandier, Rose Mamaï; Irma Crosnier, Mère Renaud; Eugénie Yahne, L'Innocent; and Miss Hadamard, Vivette. Edmond de Goncourt, in the Journal des Goncourts, wrote about this first performance: "Public cold, icy cold. Mme. Daudet beats her fan about her with the angry rustling of the wings of fighting birds. Audience still cold, ready to titter and sneer at the piece. It applauds the music enthusiastically. Suddenly Mme. Daudet, who is leaning in a state of pitiful depression against the side of the box, exclaims: 'I'm going home to bed; it makes me sick to stay here.' Thank God, with the third act the piece goes, and its quality and the acting of Tessandier provoke loud applause in the last scenes." Here is a list of the performances at the Odéon: 1885, 60; 1886, 14; 1887, 42; 1889, 8; 1890, 19; 1891, 6; 1898, 30; 1899, 11; 1900, 30; 1901, 9.

The piece was performed with Bizet's music in Germany for the first time on Sept. 8, 1899, at Bremen. "The Woman of Arles," a version by Charles H. Meltzer and Willy Schulz, was produced at the Broadway Theatre, New York, on March 22, 1897, when Agnes Booth was the Rose Mamaï; Rosa Rand, Mère Renaud; Florence Thornton, The Innocent; Mary Haines, Vivette; Charles M. Kent, Balthazar; John Kellerd, Fréderi. The other parts were taken by Augustus Cook, Horace Lewis' Walter Craven.* Mr. Seidl led the orchestra.

*Laura Moore sang an air in this performance. Born at Terre Haute, Jan. 6, 1863, she took the first prize for singing at the Paris Conservatory in 1885. She sang Ophelia in Thomas's "Hamlet" early in 1888 at the Opéra, but her voice was not large enough for the hall. On her return to this country she sang for a time in concert and in operetta. Thus she was heard in Boston in "The Oolah" (1888) and in "The Lion Tamer" (1891).

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An opera in four acts founded on Daudet's piece and entitled "L'Arlesiana," libretto by Leopoldo Marenco, music by Francesco Ciléa, was produced at the Lyric Theatre, Milan, on Nov. 27, 1897. Three numbers were encored, and the composer was called before the curtain twenty-one times. The chief singers were Mmes. Frida Rici-De Paz, Tracey, and Orlandi; Caruso, Casini, Aristi, and Frigotti.

***

The plot of "L'Arlésienne" is the story of a young farmer of Carmague, Fréderi, the son of Rose Mamaï, of Castelet. He is madly in love with a girl of Arles, a brunette, who is irresistible in the farandole; and he would fain wed her. She is not seen in the drama.* Fréderi is told at last that she is unworthy the love of any honest man; and he, thinking that contempt can kill passion, swears he will forget her. The baleful beauty of the woman haunts him night and day. The maiden Vivette, with whom he has grown up, wishes to console him; but, when he would woo her, the woman of Arles comes between them. Thus tortured by jealousy, hatred, love, despair, on a night when the peasants are celebrating the Festival of Saint Eloi, and dancing the farandole to the sound of flute and tambourine, Fréderi hurls himself from the garret window of the farmhouse and dashes his skull against the pavement of the court.

As a contrast to this furious passion there is the pure love of the long-separated shepherd Balthazar and Mère Renaud. There is also the Innocent, the young brother of Fréderi, whose brain begins to work only as the tragedy deepens, and at last is awakened to full consciousness by the catastrophe.

* And so it is with the charming widow in the old farce, "Dunducketty's Picnic." Yet, when an English adaptation of "L'Arlésienne" was produced in London, this woman of Arles was introduced in the scene of he farandole, that the curiosity of the audience might be gratified. When "The Woman of Arles" was about to be produced in New York, a passionate press agent announced, with a marked display of hysteria, that Mrs. Agnes Booth would "impersonate the title-rôle."

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The Prelude of the suite is the prelude of the dramatic piece. It is founded on three themes,—the Noël, the theme of the Innocent, the theme of Fréderi's insane passion. It opens Allegro deciso in C minor, 4-4, with a strongly marked theme given to the violins, violas, 'cellos, clarinets, bassoons, horns, cor anglais, saxophone. The tune, given out in unison, is an old Provençal Noël, or Christmas song, concerning which there is a dispute; for some, as Julien Tiersot, say that the tune is "The March of Turenne's Regiment"; that it became popular in Provence, and was adopted there as the national song, the "Marcho dei Rèi"; while others, as the learned J. B. Weckerlin, say this title, "March of Turenne," was given by Castil Blaze to a march published by him in 1855 or 1856, and that the tune was not used by the soldiers under Turenne.* The tune in its original form, for Bizet made some rhythmic changes, may be found with the words attributed to King René, in "Lou Tambourin," by F. Vidal, the younger, published at Avignon (pp. 258, 259). The words by René,† Comte d'Anjou et de Provence, first Duke of Lorraine, and King of Sicily (1408–80), are of course much earlier than the air, even if it had been left in Provence by Turenne's men: —

De matin,
Ai rescountra lou trin,
De tres grand Rèi qu'anavon en viàgi.

Or, as the French version has it: —

* But the air itself is by many years older than its title. Bizet used more than one Provençal melody in "L'Arlésienne." The theme of the tarandole is that of the "Danso dei Chivau-Frus": "The flute weds itself to the pan, pan, pan of the tambourine." The lullaby of the Innocent is the old melody, "Er dóu Guet." (See "Lou Tambourin," by F. Vidal, the younger, pp. 246, 248.)

† Concerning King René as musician and patron of music see Albert Jacquot's "La Musique en Lorraine" (Paris, 1882), pp. 4–7.

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The second section of this Prelude is founded on the typical theme of the Innocent, which shadows him throughout the play. The theme is used at length in the melodrama of the first act, and is highly developed in the entr'acte, Act III., scene ii. Thus it accompanies significantly the speech

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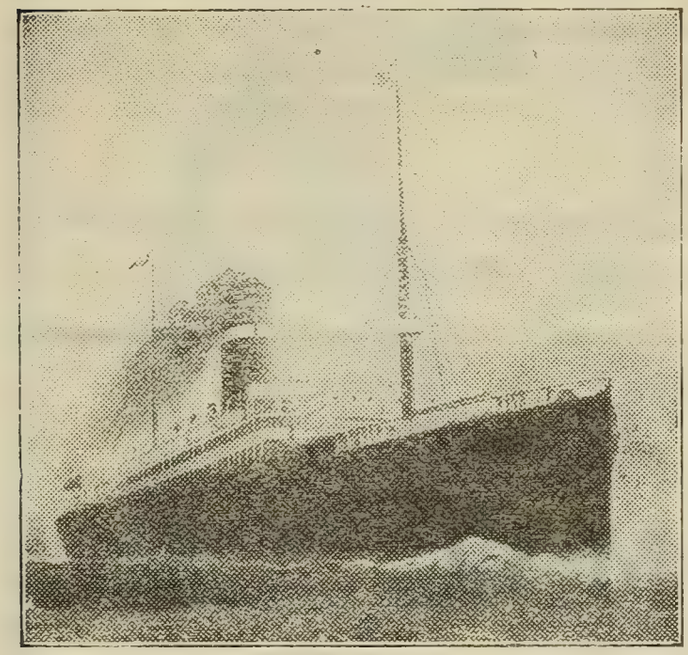
of Balthazar: "They say he will never be cured, but I do not think so. It has seemed to me for some time that there is a stirring in that little brain, as in the cocoon of the silkworm when the butterfly is about to leave. This child is on the point of awaking." The air, andante molto, A-flat major, 4-4, is played by the alto saxophone, accompanied by muted strings, while at every second measure there is an ever-recurring sigh of the clarinet. The accompaniment is afterward strengthened by flutes and cor anglais.

The theme of Fréderi serves for the finale,—the theme that is used with thrilling effect when Balthazar exclaims at the end of the piece, "Go to the window: you will see whether one does not die of love!" In this Prelude it is introduced by first violins and violas. Later, violins, violas, and 'cellos play it feverishly against triplets in the wind instruments. The Prelude ends in G major.

Minuetto.

Allegro giocoso, E-flat, 3-4. This is No. 17 of Act II. in the score of the play. It is known in the complete version as Intermezzo. It has also been entitled "Menuet des Vieillards" and "Menuet-valse." It is, as a matter of fact, an entr'acte, which is independent of the orchestral prelude to Act III.; and it is intended to serve as a halting-place between the exposition, which occupies three scenes, and the dénouement, which is



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more swiftly contrived. The Trio is said to characterize "the tender and resigned affection of Balthazar and Mère Renaud," but here is probably another instance of an imaginative commentator. In this Trio the melody is played by saxophone and clarinet, while violins ornament with arabesques. In the reprise of the Trio the air is played by violins and 'cellos, with the embroidery of flutes and clarinets.

ADAGIETTO.

This Adagietto — it is an Adagio in the score for the play — F major, 3-4, is for muted strings without double-basses. The scene is the Court of Castelet. The music is played during the conversation of Mère Renaud and Balthazar. It is impossible to preserve in English the exquisite simplicity and flavor of Daudet's prose: his lines must suffer a sea-change.

BALTHAZAR.

God keep you, Renaud!

MÈRE RENAUD.

Oh! O my poor Balthazar.

BALTHAZAR (*in a low voice*).

It's my fault. I knew you were coming. I should not have stayed.

MÈRE RENAUD.

Why not? To keep your oath? Bah! that is not worth the trouble. God himself has not wished that we should die without a meeting, and for this he put love in the hearts of those children there. And, after all, he owes us this as a reward for our bravery.

BALTHAZAR.

Yes, there was need of courage. Leading my beasts, I sometimes saw the smoke of your dwelling, and it seemed to make a sign to me: "Come! She is here!"

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MERE RENAUD.

And when I heard your dogs bark, and I recognized you and your great cape afar off, it took all my strength to keep me from running toward you. And now, at last, our trouble is at an end, and we can look on each other without blushing. Balthazar!

BALTHAZAR.

Renaud!

MÈRE RENAUD.

Would you be ashamed to kiss me now, all old and wrinkled by years as I am?

BALTHAZAR.

Oh!

MERE RENAUD.

Well, press me close to your heart. For fifty years I have owed you this kiss of friendship.

CARILLON.*

E major, 3-4. The Carillon is the orchestral prelude to the fourth scene, the Court of Castelet. The courtyard of the old farmhouse is in full festival dress for the betrothal of Frederi and Vivette and for the Festival of Saint Eloi, the patron saint of husbandry.† There are gar-

* "Carillon," formerly "quadrillon," a chiming with four bells. The term is now applied to a system of bells arranged for the performance of a tune, which itself is also called "carillon." The term is loosely used to denote any chiming where there is rhythm or accord. For curious information concerning carillons see Kastner's "Parémiologie Musicale de la Langue Française" (Paris, 1862) and J. D. Blavignac's "La Cloche" Geneva, 1877), pp. 147–154. The old terms for sounding three bells were "tresceler, tresiller, triboler." The most famous ancient carillon, or chime of bells, was that at Alost, in Belgium, which was constructed in 1485 or 1487. Next to it was an older one, that of Dunkirk, which, mounted in 1437, was restored in 1525 and again since then. And there was an old dance, "Le Carillon de Dunkerque," still seen at children's parties in France, a dance in rapid 2-4 or 6-8. The tune was set to ironical words of a scurvy nature. (See Desrat's "Dictionnaire de la Danse," Paris, 1895.)

† But some hagiologists say that Saint Eloi, or Eligius, was the patron of all artisans who use the hammer. Eloi, born at Châtelat or Catillac in 588, died in 659. He was the goldsmith, bishop, and treasurer of King Dagobert. A man far in advance of his period, he forbade feasting on Thursday in honor of Jupiter, worshipping trees, lights, rocks, hanging talismans on men, women, and animals, shrieking during an eclipse to relieve the sun or moon, considering sneezing or flights and calls of birds as things of portent, or reckoning days as lucky or unlucky.

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landed May-poles, and above the gate is a huge bouquet of cornflowers and poppies. There is a persistent chiming figure, G-sharp, E, F-sharp, for fifty-six measures, which is relieved only by counter-themes. This theme is first given to horns, harp, second violins.

Then comes the episode, "The Entrance of Mère Renaud," andantino, C-sharp minor, 6-8, a duet for flutes, after which oboes join flute. Mère Renaud enters, leaning on Vivette and Fréderi.

The Carillon is resumed, and it ends the suite.

***

Camille Bellaigue some years ago protested against the separation of this music from the drama: "As though one could detach the colors from the canvas; as though the supreme beauty of these melodies, these ritornels, these chords (for sometimes there are only chords) did not consist in rigid adherence to the situations, the speech, the gestures."

***

The suite has been played at these concerts Jan. 7, 1893, Nov. 10, 1894, Dec. 23, 1897. It has also been played at an extra and a "popular" concert given by this orchestra.

Symphony in E minor, No. 5, "From the New World," Op. 95.

Anton Dvořák.

(Born at Nelahozeves (Mühlhausen), near Kralup, Bohemia, Sept. 8, 1841; now living at Prague.)

This symphony was performed for the first time, in manuscript, by the Philharmonic Society of New York on Friday afternoon, Dec. 15, 1893, The first performance in Boston was on December 30 of the same year.

The work aroused a controversy in which there was shedding of much ink. The controversy long ago died out, and is probably forgotten even by those who read the polemical articles at the time and expressed their own opinions. The symphony remains. It is now without associations that might prejudice. It is now enjoyed or appreciated, or possibly passed by, as music, and not as an exhibit in a case on trial.

Yet it may be a good thing to recall the circumstances of its origin; and, as Mr. Henry E. Krehbiel was deeply interested in the conception and birth of the symphony, it is better to quote his words.*

"Last spring the eminent Bohemian composer published his belief that there was in the songs of the negroes of America 'a sure foundation for a new National School of Music,' and that an intelligent cultivation of them on the part of American composers might result in the creation of an American School of Composition. His utterances created a deal

* From a little pamphlet, "Antonin Dvořák's Quartet in F major, Op. 96" (New York, 1894).

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of comment at the time, the bulk of which was distinguished by flippancy and a misconception of the composer's meaning and purposes. Much of the American criticism, in particular, was based on the notion that by American music Dr. Dvořák meant the songs of Stephen C. Foster and other contributors to old-time negro minstrelsy, and that the school of which he dreamed was to devote itself to the writing of variations on 'The Old Folks at Home' and tunes of its class. Such a blunder, pardonable enough in the popular mind, was yet scarcely venial on the part of composers and newspaper reviewers who had had opportunities to study the methods of Dr. Dvořák in his published compositions. Neither is it creditable to them, though perhaps not quite so blameworthy, that they have so long remained indifferent to the treasures of folk-song which America contains. The origin of that folk-song has little to do with the argument, if it shall turn out that in it there are elements which appeal to the musical predilections of the American people, and are capable of utilization in compositions in the higher form. As a matter of fact, that which is most characteristic, most beautiful, and most vital in our folk-song has come from the negro slaves of the South, partly because those slaves lived in the period of emotional, intellectual, and social development which produces folk-song, partly because they lived a life that prompted utterance in song, and partly because as a race the negroes are musical by nature. Being musical and living a life that had in it romantic elements of pleasure as well as suffering, they gave expression to those elements in songs, which reflect their original nature as modified by their American environment. Dr. Dvořák, to whom music is a language, was able quickly to discern the characteristics of the new idiom and to recognize its availability and value. He recognized, too, what his critics forgot, that that music is entitled to be called characteristic of a people which gives the greatest pleasure to the largest fraction of a people. It was therefore a matter of indifference to him whether the melodies which make the successful appeal were cause or effect; in either case they were worthy of his attention.

"He has not said these things in words, but he has proclaimed them in a manner more eloquent and emphatic: he has composed a symphony, a quartet, and a quintet for the purpose of exemplifying his theories. The symphony he wrote in New York, the chamber music in Spillville, Ia., a village which contains a large Bohemian population."

***

It was said by some in answer to these statements that, while the negro

is undoubtedly fond of music, he is not inherently musical; that this has been observed by all careful observers of the negro in Africa, from Bosman to Sir Richard F. Burton, who wrote in his chapter, "Of the Negro's Place in Nature":* "The negro has never invented an alphabet, a musical scale, or any other element of knowledge. Music and dancing, his passions, are, as arts, still in embryo"; that the American negro, peculiarly mimetic, founded his "folk-songs" on sentimental ballads sung by the women of the plantation, or on camp-meeting tunes; that he brought no primitive melodies with him from Africa, and that the "originality" of his "folk-songs" was misunderstanding or perversion of the tunes he imitated; that, even if the negro brought tunes from Africa, they could hardly, even after long usage, be called "American folk-songs," any more than the tunes of the aboriginal Indians or Creole ditties can be called justly "American folk-songs"; that it would be absurd to characterize a school of music based on such a foundation as an "American school"; that, if "that music is entitled to be called characteristic of a people which gives the greatest pleasure to the largest fraction of a people," then German folk-songs are characteristic of the city of New York, and Irish folk-songs are characteristic of the city of Boston.

***

The subject, duly labelled and dated, now rests on the shelf, and for some time it has not been taken down and dusted. Yet the discussion was no doubt healthful and profitable, for without fierce discussion art is stagnant. Mr. MacDowell's "Indian" suite was sketched before Dvořák's symphony was announced; but the controversy led to still more careful investigation, especially into the character of the North American Indians' music. Mr. Krehbiel has studied carefully this music and discussed it in articles of permanent value. Mr. Fillmore, who began like study in 1888, Miss Alice C. Fletcher, Mr. Frederick R. Burton, and others have made valuable contributions to this branch of musical inquiry.

***

The symphony is scored for 2 flutes (one of which is interchangeable with piccolo), 2 oboes (one of which is interchangeable with cor anglais) 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, bass tuba, kettle-drums, cymbals, and strings.

The first movement opens with a short introduction, Adagio, E minor, 4/8, which, as all admit, is not characterized by "folk-song." The strings, pianissimo, are promptly answered by the wood-wind. There is a sudden fortissimo, in which a figure in all the strings is answered by kettle-drums. There is development, in which the orchestra grows stronger and stronger.

The first portion of the chief theme of the main body of the first movement, Allegro molto, E minor, 2-4, is given out by two horns in unison; the

* Chapter xix. of "A Mission to Gelele, King of Dahome."

second by the wood-wind. This theme is developed at length, and modifications suggest occasionally a new and contrasting subject. Folk-lorists have called attention to the species of syncopation known as the "Scotch snap," that distinguishes this chief theme, and also pointed out the five-note, or pentatonic, scale from which the theme is derived. In a subsidiary theme announced by flutes and oboes there is a use of the flat seventh, a use that is common to Oriental races as well as the negro of the camp-meeting. The second theme, G major, is given out by the flute, and was, no doubt, derived from the familiar melody, "Swing Low, Sweet Chariot." The violins take up this theme. There is some development, but less than that of the first; and there is the traditional repeat. In the free fantasia the thematic material of the first part is worked out; and then there is a return of the first theme in the tonic at the beginning of the third part, which is in general a regular reproduction of the first, with changes of tonalities. The brilliant coda is built chiefly on the first theme.

In the second movement, Largo, D-flat major, 4-4, Dvorák is said to attempt the suggestion of the mood in the story of Hiawatha's wooing, as told by Longfellow. The chief and romantic theme is sung by the cor anglais over a soft accompaniment of strings. The development is extended. After the theme is sung by two muted horns, there is a change to C-sharp minor, un poco più mosso, and a short transitional passage on a contrasting theme leads to the second theme in the wood-wind over a bass in counterpoint and pizzicato. There are several melodies in this movement; but, while the sentiments are diverse, there is no abruptness in contrast. There is a return to the first theme in the cor anglais. The movement ends pianissimo with a chord in the double-basses alone.

Third movement, Scherzo: Molto vivace, E minor, 3-4. It opens with a theme, for flutes and oboes, which appears as a rule in imitation. The second theme, in E major, poco sostenuto, also for flutes and oboes, is of more song-like character. The trio, C major, opens with a lively theme for wind instruments. This is followed by a second theme for strings. A reminiscence of the opening theme of the first movement is heard just before the trio, and also in the coda.

The Finale, Allegro con fuoco, E minor, 4-4, opens with a few introductory measures. The first theme is given out fortissimo by horns and trumpets against staccato chords in the rest of the orchestra. The development is first in the strings, then in the full orchestra. After the development of subsidiary matter the clarinet sings the second theme. In the development that follows are recollections of the opening theme of the first movement, the cor anglais melody of the second, and the opening phrase of the scherzo. There is a tumultuous coda, based on the union of the chief theme of the first movement with the first theme of the finale.

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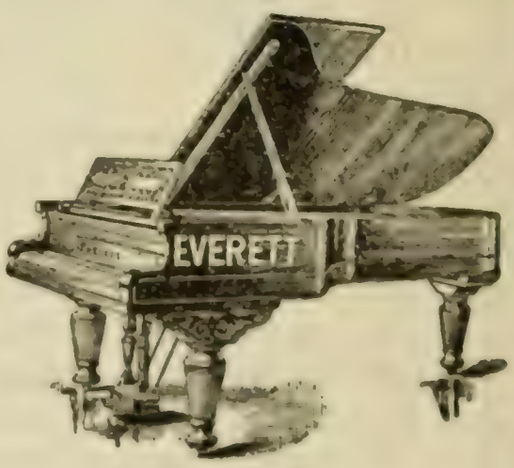

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While Wagner, conductor at Riga, was writing "Rienzi," he kept thinking of Paris as the one place for the production of his opera. He arrived in Paris, after a stormy voyage from Pillau to London, in September, 1839. He and his wife and a big Newfoundland dog found lodgings in the Rue de la Tonnellerie. This street was laid out in 1202, and it was named on account of the merchants in casks and hogsheads who there established themselves. The street began at the Rue Saint Honoré, Nos. 34 and 36, ended in the Rue Pirouette; and it was known for a time in the seventeenth century as the Rue des Toilères. Before the street was formed, it was a road with a few miserable houses occupied by Jews. Wagner's lodging was in No. 23,* the house in which the illustrious Molière is said to have been born; and a tablet in commemoration of this birth was put into the wall in the Year VIII., and replaced when the house was rebuilt, in 1830. This street disappeared when Baron Hausmann improved Paris, and the Molière tablet is now on No. 31 Rue du Pont-Neuf.

In spite of Meyerbeer's fair words and his own efforts, Wagner was unable to place his opera; and he was obliged to do all manner of drudgery to support himself. He wrote songs, read proofs, arranged light music for various instruments, wrote articles for music journals.

He himself tells us: "In order to gain the graces of the Parisian salon-world through its favorite singers, I composed several French romances, which, after all my efforts to the contrary, were considered too out-of-the way and difficult to be actually sung. Out of the depth of my inner discontent, I armed myself against the crushing reaction of this outward art-activity by the hasty sketches and as hasty composition of an orchestral

* Félix and Louis Lazare, in their "Dictionnaire des Rues de Paris" (Paris, 1844), give 5 as the number of Molière's birth-house.

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piece which I called an 'overture to Goethe's "Faust,"' but which was in reality intended for the first section of a grand 'Faust' symphony."

He wrote it, according to one of his biographers, in "a cold, draughty garret, shared with his wife and dog, and while he had a raging tooth-ache." On the other side of the sheet of paper which bears the earliest sketch is a fragment of a French chansonette.

Before this, as early as 1832, Wagner had written incidental music to Goethe's drama and numbered the set Op. 5. These pieces were: Soldiers' Chorus, Rustics under the Linden, Brander's Song, two songs of Mephistopheles, Gretchen's song, "Meine Ruh' ist hin," and melodrama for Gretchen. (This music was intended for performance at Leipsic, where Wagner's sister, Johanna Rosalie (1803–37) the play-actress, as Gretchen, was greatly admired.*)

It has been stated by several biographers that the overture to "Faust" was played at a rehearsal of the Conservatory orchestra, and that the players, unable to discover any purpose of the composer, held up hands in horror. Georges Servières, in his "Richard Wagner jugé en France," gives this version of the story: "The publisher Schlesinger busied himself to obtain for his young compatriot a hearing at the Société des Concerts. Wagner presented to the society the overture to 'Faust' which he had just sketched and which should form a part of a symphony founded on Goethe's drama. The *Gazette Musicale* of March 22, 1840, announced that an overture for 'Faust' by M. R. Wagner had just been rehearsed. After this rehearsal the players looked at each other in stupefaction and asked themselves what the composer had tried to do. There was no more thought of a performance."

*Some preferred her in this part to Schroeder-Devrient. Thus Laube wrote that he had never seen Gretchen played with such feeling: "For the first time the expression of her madness thrilled me to the marrow, and I soon discovered the reason. Most actresses exaggerate the madness into unnatural pathos. They declaim in a hollow, ghostly voice. Demoiselle Wagner used the same voice with which she had shortly before uttered her thoughts of love. This grewsome contrast produced the greatest effect." Rosalie married the writer, Dr. G. O. Marbach, in 1836.

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Now the *Gazette Musicale* of March 22, 1840, spoke of Wagner's remarkable talent. It said that the overture obtained "unanimous applause," and it added, "We hope to hear it very soon"; but it did not give the title of the overture.

But Glasenapp, a lover of detail, says in his Life of Wagner that this overture was not "Faust," but the "Columbus" overture, which was written for Apel's play in 1835, and performed that same year at Magdeburg, when Wagner was conductor at the Magdeburg Theatre. The overture "Columbus" was performed at Riga (March 19, 1838), probably at Königsberg, and at Paris (Feb. 4, 1841), at a concert of the *Gazette Musicale* to its subscribers.*

The first performance of the "Faust" overture was at a charity concert in the pavilion of the Grosser Garten, Dresden, July 22, 1844. Wagner conducted it. The work was called "Berliozian programme music"; and acute critics discovered in it taunts of Mephistopheles and the atoning apparition of Gretchen, whereas, as we shall see, the composer had thought only of Faust, the student and philosopher. The overture was repeated with no better success, Aug. 19, 1844. A correspondent of the Berlin *Figaro* advised Wagner to follow it up with an opera "which should be based neither on Goethe's nor on Klingemann's 'Faust,' but on the sombre old Gothic folk-saga, with all its excrescences, in the manner of 'Der Freischütz.'"

***

What was Wagner's purpose in writing this overture? To portray in

* Laube had said that this overture showed the composer in doubt as to whether he should follow in the footsteps of Beethoven or Bellini, and that the piece therefore made an impression somewhat like a Hegelian essay written in the style of Heine. H. Blanchard wrote in the *Gazette Musicale* after the performance: "This piece has the character and the form of a prelude: does it deserve the name overture, which the composer has well defined lately in this journal? Has he wished to paint the infinity of mid-ocean, the horizon which seemed endless to the companions of the famous and daring navigator, by a high tremolo of the violins? It is allowed us so to suppose; but the theme of the allegro is not sufficiently developed and worked out; the brass enter too uniformly and with too great obstinacy, and their discords which shocked trained and delicate ears did not permit just valuation of M. Wagner's work, which, in spite of this mishap, seemed to us the work of an artist who has broad and well-arranged ideas, and knows well the resources of modern orchestration."

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music a soul "aweary of life, yet ever forced by his indwelling dæmon to engage anew in life's endeavors." His purpose will be understood clearly if we examine the correspondence between Wagner and Liszt, and Wagner and Uhlig.

Wagner wrote Liszt (Jan. 30, 1848): "Mr. Halbert tells me you want my overture to Goethe's 'Faust.' As I know of no reason to withhold it from you, except that it does not please me any longer, I send it to you, because I think that in this matter the only important question is whether the overture pleases you. If the latter should be the case, dispose of my work; only I should like occasionally to have the manuscript back again." *

In 1852 Wagner reminded Liszt of the manuscript, hoped he had given it to a copyist, and added: "I have a mind to rewrite it a little and to publish it. Perhaps I shall get money for it." He reminded him again a month later. By Liszt's reply (Oct. 7, 1852) it will be seen that he had already produced the overture at Weimar: † "A copy of it exists here, and I shall probably give it again in the course of this winter. The work is quite worthy of you; but, if you will allow me to make a remark, I must confess that I should like either a second middle part or else a quieter and more agreeably colored treatment of the present middle part. The brass is a little too massive there, and — forgive my opinion — the motive in F is not satisfactory: it wants grace in a certain sense, and is a kind of hybrid thing, neither fish nor flesh, which stands in no proper relation or contrast to what has gone before and what follows, and in consequence impedes the interest. If instead of this you introduced a soft, tender, melodious part, modulated *à la* Gretchen, I think I can assure you that your work would gain very much. Think this over, and do not be angry in case I have said something stupid."

* The Englishing of these excerpts from the Wagner-Liszt correspondence is by Francis Hueffer.

† This performance was on May 11, 1852. Liszt wrote to Wagner, "Your 'Faust' overture made a sensation, and went well."

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Wagner answered (Nov. 9, 1852): "You beautifully spotted the lie when I tried to make myself believe that I had written an overture to 'Faust.' You have felt quite justly what is wanting: the woman is wanting. Perhaps you would at once understand my tone-poem if I called it 'Faust in Solitude.' At that time I intended to write an entire 'Faust' symphony. The first movement, that which is ready, was this 'Solitary Faust,' longing, despairing, cursing. The 'feminine' floats around him as an object of his longing, but not in its divine reality; and it is just this insufficient image of his longing which he destroys in his despair. The second movement was to introduce Gretchen, the woman. I had a theme for her, but it was only a theme. The whole remains unfinished. I wrote my 'Flying Dutchman' instead. This is the whole explanation. If now, from a last remnant of weakness and vanity, I hesitate to abandon this 'Faust' work altogether, I shall certainly have to remodel it, but only as regards instrumental modulation. The theme which you desire I cannot introduce. This would naturally involve an entirely new composition, for which I have no inclination. If I publish it, I shall give it its proper title, 'Faust in Solitude,' or 'The Solitary Faust: a Tone-poem for Orchestra."

Compare with this Wagner's letter to Theodor Uhlig (Nov. 27, 1852): "Liszt's remark about the 'Faust' overture was as follows: he missed a second theme, which should more plastically represent 'Gretchen,' and therefore wished to see either such an one added, or the second theme of the overture modified. This was a thoroughly refined and correct expression of feeling from him, to whom I had submitted the composition as an 'Overture to the first part of Goethe's "Faust."'* So I was obliged to answer him that he had beautifully caught me in a lie when (without thought) I tried to make myself or him believe that I had written such an overture. But he would quickly understand me if I were to entitle

* This was the title of the overture when it was performed for the first time at Dresden.

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the composition 'Faust in Solitude.' In fact, with this tone-poem I had in my mind only the first movement of a 'Faust' symphony: here Faust is the subject, and a woman hovers before him only as an indefinite, shapeless object of his yearning; as such, intangible and unattainable. Hence his despair, his curse on all the torturing semblance of the beautiful, his headlong plunge into the mad smart of sorcery. The *manifestation* of the woman was to take place only in the second part; this would have Gretchen for its subject, just as the first part, Faust. Already I had theme and mood for it: then — I gave the whole up, and — true to my nature — set to work at the 'Flying Dutchman,' with which I escaped from all the mist of instrumental music, into the clearness of the drama. However, that composition is still not uninteresting to me; only, if one day I should publish it, it would have to be under the title, 'Faust in Solitude,' a tone-poem. (Curiously enough, I had already resolved upon this '*tone-poem*' when you made so merry over that name — with which, however, I was forced to make shift for the occasion.)"

Liszt asked (Dec. 27, 1852) if Wagner could not prepare his new version of the overture for performance at a festival at Carlsruhe: "I am glad that my marginal notes to your 'Faust' overture have not displeased you. In my opinion, the work would gain by a few *elongations*. Härtel will willingly undertake the printing; and, if you will give me particular pleasure, make me a present of the manuscript when it is no longer wanted for the engraving. This overture has lain with me so long, and I have taken a great fancy to it. If, however, you have disposed of it otherwise, do not mind me in the least, and give me some day another manuscript."

Wagner wrote to Liszt from Zurich (Jan. 19, 1855), and congratulated him on the completion of his "Faust" symphony: "It is an absurd coincidence that just at this time I have been taken with a desire to remodel my old 'Faust' overture. I have made an entirely new score, have re-

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written the instrumentation throughout, have made many changes, and have given more expansion and importance to the middle portion (second motive). I shall give it in a few days at a concert here, under the title of 'A "Faust" Overture.' The motto will be: —

Der Gott, der mir im Busen wohnt,
Kann tief mein Innerstes erregen;
Der über allen meinen Kräften thront,
Er kann nach aussen nichts bewegen;
Und so ist mir das Dasein eine Last,
Der Tod erwünscht, das Leben mir verhasst!

but I shall not publish it in any case."

This motto was retained. Englished by Charles T. Brooks, it runs: —

The God who dwells within my soul
Can heave its depths at any hour;
Who holds o'er all my faculties control
Has o'er the outer world no power.
Existence lies a load upon my breast,
Life is a curse, and death a longed-for rest.

The revised overture was performed for the first time on Jan. 23, 1855, at a concert of the Allgemeine Musikgesellschaft, Zurich.

Liszt wrote January 25 of that year: "You were quite right in arranging a new score of your overture. If you have succeeded in making the middle part a little more pliable, this work, significant as it was before, must have gained considerably. Be kind enough to have a copy made, and send it me *as soon as possible*. There will probably be some orchestral concerts here, and I should like to give this overture at the end of February."

Wagner replied: "Herewith, dearest Franz, you receive my remodelled 'Faust' overture, which will appear very insignificant to you by the side of your 'Faust' symphony. To me the composition is interesting only on account of the time from which it dates; this reconstruction has again endeared it to me; and, with regard to the latter, I am childish enough to

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ask you to compare it very carefully with the first version, because I should like you to take cognizance of the effect of my experience and of the more refined feeling I have gained. In my opinion, new versions of this kind show most distinctly the spirit in which one has learned to work and the coarsenesses which one has cast off. You will be better pleased with the middle part. I was, of course, unable to introduce a new motive, because that would have involved a remodelling of almost the whole work; all I was able to do was to develop the sentiment a little more broadly, in the form of a kind of enlarged cadence. Gretchen of course could not be introduced, only Faust himself: —

'Ein unbegreiflich holder Drang,
Trieb mich durch Wald und Wiesen hin,' etc.

The copying has, unfortunately, been done very badly, and probably there are many mistakes in it. If some one were to *pay me well* for it, I might still be inclined to publish it. Will you try the Härtels for me? A little money would be very welcome in London, so that I might the better be able to save something there. Please see to this." *

Liszt approved the changes, and sent the score to the Härtels. "If you are satisfied with an honorarium of twenty louis d'or, write to me simply 'Yes,' and the full score and parts will soon be published. To a larger honorarium the Härtels would not agree."

Wagner answered from London: "Let the Härtels have my 'Faust' overture by all means. If they could turn the twenty louis d'or into twenty pounds, I should be glad. In any case, they ought to send the money here as soon as possible. I do not like to dun the Philharmonic for my fee, and therefore want money. . . . The publication of this overture is, no doubt, a weakness on my part, of which you will soon make me thoroughly ashamed by your 'Faust' symphony." But Härtel did not consent to the

* Wagner had been invited in January, 1855, to conduct the concerts of the Philharmonic Society, London, in March, April, May, and June.

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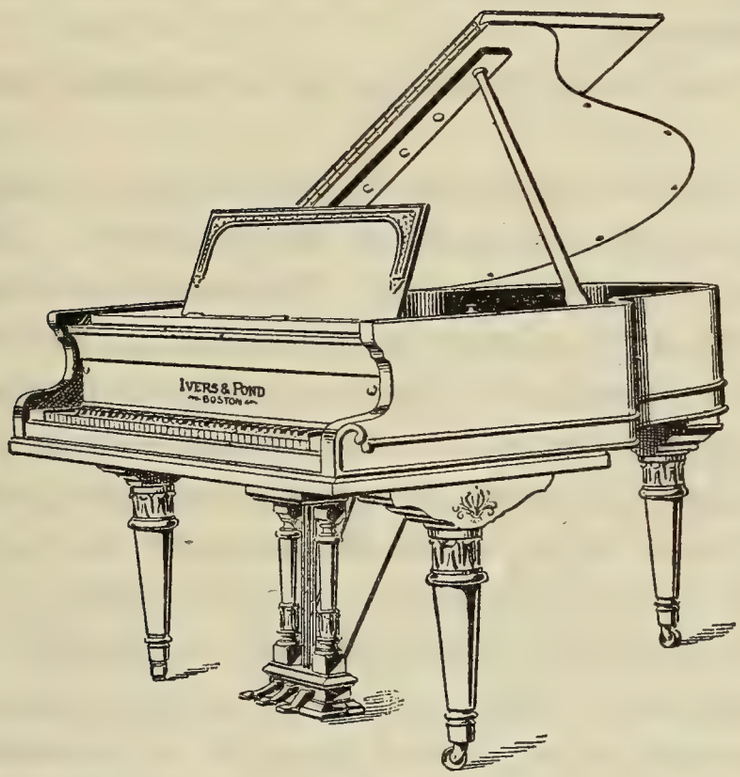

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change of louis d'or into pounds. Wagner complained (May 26, 1855) of an "abominable arrangement" of the overture published by the same firm; he also spoke of wrong notes in manuscript score as well as in the arrangement. "You will remember," wrote Wagner, "that it was a copy which I sent to you for your own use, asking you to correct such errors as might occur in your mind, or else to have them corrected, because it would be tedious for me to revise the copy." At the end of 1855 or very early in 1856 Wagner wrote: "I also rejoice in the fiasco of my 'Faust' overture, because in it I see a purifying and wholesome punishment for having published the work in despite of my better judgment; the same religious feeling I had in London when I was bespattered with mud on all sides."

The manuscript score of the original edition is in the Liszt Museum at Weimar. The manuscript of the revised edition is, or was until a very recent date, at Wahnfried in Bayreuth.

The first performance of the overture in Paris was at a Pasdeloup concert, March 6, 1870.

The first performance in the United States was at Boston, Jan. 3, 1857, at a Philharmonic concert, Mr. Zerrahn conductor, in the Melodeon. The orchestra was made up of about thirty-five players. The music was then praised by Mr. John S. Dwight as "profound in sentiment, original in conception, logical in treatment, euphonious as well as bold in instrumentation, and marvellously interesting to the end." "It seemed," wrote Mr. Dwight, "to fully satisfy its end; it spoke of the restless mood, the baffled aspiration, the painful, tragic feeling of the infinite amid the petty chafing limitations of this world, which every soul has felt too keenly, just in proportion to the depth and intensity of its own life and its breadth of culture. Never did music seem more truly working in its own sphere, except when it presents the heavenly solution and sings all of harmony

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and peace." And this burst of appreciation was in 1857 — and in the city of Boston.

The first performance of the overture in New York was by the Philharmonic Society, Mr. Eisfeld conductor, Jan. 10, 1857.

The overture is scored for piccolo, 2 flutes, 2 oboes, 2 clarinets, 3 bassoons, 4 horns, 2 trumpets, 3 trombones, bass tuba, kettle-drums, and strings.

The work, which is in the form of the classic overture, begins with a slow introduction, or exposition of almost the whole thematic material to be treated afterward in due course. *Sehr gehalten* (Assai sostenuto), D minor, 4-4. The opening phrase is given out by the bass tuba and double-basses in unison over a pianissimo roll of drums, and is answered by the 'cellos with a more rapid phrase. The violins then have a phrase which is a modification of the one with which the work begins, and in turn becomes the first theme of the allegro. A cry from wind instruments follows, and is repeated a fourth higher. After development there is a staccato chord for full orchestra, and the main body of the overture begins. *Sehr bewegt* (Assai con moto), D minor, 2-2. There is a reappearance of the theme first heard, but in a modified form. It is given out by the first violins over harmonies in bassoons and horns, and the antithesis is for all the strings. After a fortissimo is reached, the cry of the wind instruments is again heard. There is a long development, in the course of which a subsidiary theme is given to the oboe. The second theme is a melody in F major for flute. The free fantasia is long and elaborate. The first entrance of trombones on a chord of the diminished seventh, accompanied fortissimo by the whole orchestra and followed by a chord of the second, once excited much discussion among theorists concerning the propriety of its resolution. The third part of the overture begins with a tumultuous return of the first theme; the development differs from that of the first part. The coda is long.

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Hugo Heermann, violinist, was born at Heilbronn, March 3, 1844. His mother was most musical. He began to study the violin when he was eight years old, took lessons of Maschek, and played in public in 1854. Rossini happened to hear him, was interested in him, and gave him a letter to the director of the Brussels Conservatory. Heermann studied at this conservatory five years, with Meerts, De Bériot, and Fétis. He took the first prize for violin playing, and then went to Paris, where he studied three years. In 1865 he was called as concert-master to Frankfort-on-the-Main, which is still his home. In 1878 he joined the faculty of the Hoch Conservatory. He is known not only as a virtuoso throughout Europe, but as the first violin of the Museumsgesellschaft Quartet (Heermann, Bassermann, Naret-Koning, Becker). His first appearance in the United States was at the fourth Wetzler symphony concert in Carnegie Hall, New York, Feb. 5, 1903, when he played Beethoven's Concerto with his own cadenzas.

Concerto in D major for Violin, Op. 61.

Ludwig van Beethoven.

(Born at Bonn, Dec. 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven composed this concerto in 1806 for the violinist, Franz Clement, who played it for the first time at his concert in the Theater an der Wien, December 23 of that year. The manuscript, which is in the Royal Library at Vienna, bears this title, written by Beethoven: "Concerto par Clemenza pour Clement, primo Violino e Direttore al Theatro à Vienne. dal L. v. Bthvn. 1806."

The title of the first published edition ran as follows: "Concerto pour le Violon avec Accompagnement de deux Violons, Alto, Flûte, deux

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The date of this publication was March, 1809; but in August, 1808, an arrangement by Beethoven of the violin concerto for pianoforte and orchestra, dedicated to Madame de Breuning and advertised as Op. 61, was published by the same firm, Kunst- und Industrie-Comptoir. For the pianoforte arrangement Beethoven wrote a cadenza with kettle-drum obbligato for the first movement and a "passage-way" from the andante (for so in this arrangement Beethoven calls the larghetto) to the rondo.

Beethoven, often behindhand in finishing compositions for solo players,— according to the testimony of Dr. Bartolini and others,— did not have the concerto ready for rehearsal, and Clement played it at the concert *a vista.*

***

There is disagreement as to the birthday of Franz Clement. 1782? 1784? The painstaking C. F. Pohl gives Nov. 17, 1780 ("Haydn in London," Vienna, 1867, p. 38), and Pohl's accuracy has seldom been challenged. The son of a highway-construction-commissioner, Clement appeared in public as an infant phenomenon at the Royal National Theatre,

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Vienna, March 27, 1789. In 1791 and 1792 he made a sensation in England by his concerts at London and in provincial towns. At his benefit concert in London, June 10, 1791, he played a concerto of his own composition, and Haydn conducted a new symphony from manuscript; and Clement played at a concert given by Haydn in Oxford, July 7, 1791, when the latter went thither to receive his degree of Doctor of Music (July 8). The king rewarded the boy richly for his performances at Windsor Castle.

Clement journeyed as a virtuoso through Germany, and some time in 1792 settled in Vienna. A writer in 1796 praised the beauty of his tone, the purity of his technic, the warmth and taste of his interpretation, and added: "It is a pity that a young man of such distinguished talent is obliged to live far from encouragement, without any pecuniary support, miserably poor, in a place where there are so many rich and influential lovers of music." Clement was conductor at the Theater an der Wien from 1802 to 1811. In 1813 Weber, conductor of the opera at Prague, invited him to be concert-master there, for as a virtuoso, a man of prodigious memory, and as a reader at sight, he was then famous throughout Europe. Clement stayed at Prague for four years, and then returned to Vienna. (Before his call to Prague he attempted to make a journey through Russia. At Riga he was arrested as a spy and sent to St. Petersburg, where he was kept under suspicion for a month and then taken to the Austrian frontier.) In 1821 he travelled with the great soprano, Angelica Catalani, and conducted her concerts. On his return to Vienna his life was disorderly, his art sank to quackery, and he died miserably poor Nov. 3, 1842, of an apoplectic stroke.

Clement in 1805 stood at the head of violinists. A contemporary said of him then: "His performance is magnificent, and probably in its way unique. It is not the bold, robust, powerful playing that characterizes the

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school of Viotti; but it is indescribably graceful, dainty, elegant." His memory was such that he made a full pianoforte arrangement of Haydn's "Creation" from the score as he remembered it, and Haydn adopted it for publication. Hanslick quotes testimony to the effect that already in 1808 Clement's playing had degenerated sadly, but Weber wrote from Vienna, April 16, 1813: "Clement's concert in the Leopoldstadt. Full house. He played nobly; old school — but with such precision!"

Von Seyfried pictured Clement in his evil days as a cynical odd fish, squat in appearance, who wore, summer and winter, a thin little coat,— a slovenly, dirty fellow. Clement composed small pieces for the stage, six concertos and twenty-five concertinos for the violin, pianoforte concertos, overtures, and much chamber music. The Tsar Alexander gave him several costly violins, which he sold to instrument makers.

***

The programme of Clement's concert, Dec. 23, 1806, included an overture by Méhul, pieces by Mozart, Handel, Cherubini, as well as Beethoven's concerto, and the final number was a fantasia by the violinist. Johann Nepomuk Möser voiced, undoubtedly, the opinion of the audience concerning Beethoven's concerto when he wrote a review for the *Theaterzeitung*, which had just been established: —

"The eminent violinist Klement (*sic*) played beside other excellent pieces a concerto by Beethoven, which on account of its originality and various beautiful passages was received with more than ordinary applause. Klement's sterling art, his elegance, his power and sureness with the violin, which is his slave — these qualities provoked tumultuous applause. But the judgment of amateurs is unanimous concerning the concerto: the many beauties are admitted, but it is said that the continuity is often completely broken, and that the endless repetitions of certain vulgar passages might easily weary a hearer. It holds that Beethoven might employ his

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indubitable talents to better advantage and give us works like his first symphonies in C and D, his elegant septet in E-flat, his ingenious quintet in D major, and more of his earlier compositions, which will always place him in the front rank of composers. There is fear lest it will fare ill with Beethoven and the public if he pursue this path. Music in this case can come to such a pass that whoever is not acquainted thoroughly with the rules and the difficult points of the art will not find the slightest enjoyment in it, but, crushed by the mass of disconnected and too heavy ideas and by a continuous din of certain instruments, which should distinguish the introduction, will leave the concert with only the disagreeable sensation of exhaustion. The audience was extraordinarily delighted with the concert as a whole and Clement's Fantasia."

*
* *

The first movement, Allegro ma non troppo, in D major, 4-4, begins with a long orchestral ritornello. The first theme is announced by oboes, clarinets, and bassoons, and the theme is introduced by four taps of the kettle-drums (on D).* After the first phrase there are four more kettle-drum strokes on A. The wind instruments go on with the second phrase. Then come the famous and problematical four D-sharps in the first violins.

*There is a story that these tones were suggested to the composer by his hearing a neighbor knocking at the door of his house for admission late at night. There were extractors of sunbeams from cucumbers before Captain Lemuel Gulliver saw the man of a meagre aspect, with sooty hands and face, his hair and beard long, ragged, and singed in several places, who had been at work for eight years at the grand academy of Lagado.

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The short second theme is given out by wood-wind and horns in D major, repeated in D minor and developed at length. The solo violin enters after a half-cadence on the dominant. The first part of the movement is repeated. The solo violin plays the themes or embroiders them. The working-out is long and elaborate. A cadenza is introduced at the climax of the conclusion theme, and there is a short coda.

The second movement, Larghetto, in G major, 4-4, is a romance in free form. The accompaniment is lightly scored, and the theme is almost wholly confined to the orchestra, while the solo violin embroiders with elaborate figuration until the end, when it brings in the theme, but soon abandons it to continue the embroidery. A cadenza leads to the finale.

The third movement, Rondo, in D major (6-8), is based on a theme that has the character of a folk-dance. The second theme is a sort of hunting-call for the horns. There is place for the insertion of a free cadenza near the end.

The first movement of this concerto was played in Boston as early as Nov. 22, 1853, by August Fries.

The concerto was played at these Symphony Concerts: —

1884, Jan. 5, Louis Schmidt, Jr.
1885, Oct. 31, Franz Kneisel.
1888, Nov. 3, Franz Kneisel.
1893, Dec. 30, Franz Kneisel.
1895, Dec. 14, Franz Ondricek.
1896, Nov. 28, Carl Halir.
1898, Dec. 10, Willy Burmester.
1901, Feb. 9, Fritz Kreisler.

There have also been performances in Boston by Julius Eichberg (1859) Edward Mollenhauer (1862), Pablo de Sarasate (1889), Adolph Brodsky (1892), and others.

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ENTR'ACTE.

LISZT AND WAGNER.

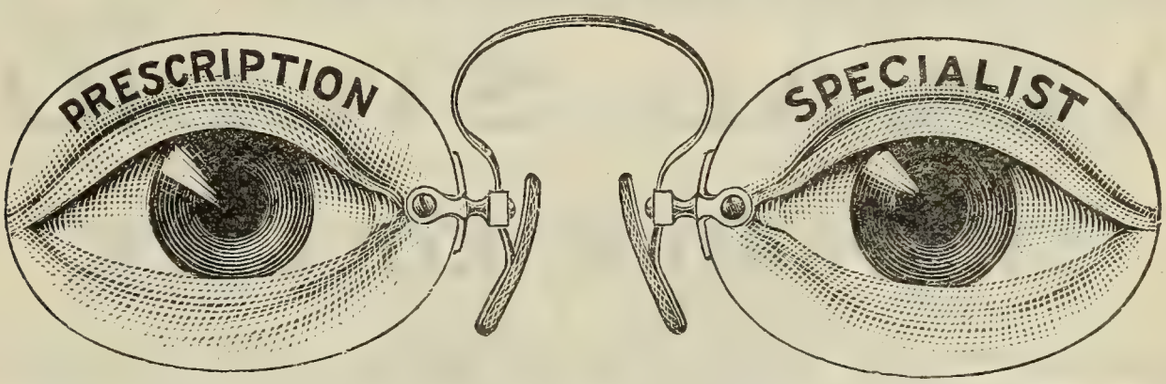
(From *Pall Mall Gazette.*)

The position of Liszt in the musical world cannot but be considered as curious. Not recognized nearly to the extent of his real merits, he is used as a sort of convenient stalking-horse when an antagonistic critic desires to be angry with somebody, he knows not wherefore, and with certain aspects of music, he knows not why. The task of proving the righteousness of anger on occasions of this sort is not, one may say at once, a very difficult affair. There are as many stock phrases to be used of Liszt when a man has a mind to abuse him as are to be found in Ahn's "First Course in French" when it is desired that the young mind should learn the daily phrases of customary life. We know them, all of us. The kind of thing is summed up deliciously in Sir F. Burnand's "The lion is eating the gardener; and call me at four in the morning."

Stereotyped so are the phrases that you encounter concerning the work of Liszt. "Brilliant and showy," "shallow and insignificant," "flashy and cold," "dazzlingly uninspired" — this is practically the stock-in-trade when the conventional criticism on Liszt, as he is regarded here and there somewhat thoughtlessly, has to be uttered, as recently it was uttered in a weekly contemporary. It is difficult to tilt against a melodramatic tradition — for in all wrong traditions there is a world of melodrama; but that need not prevent one from attempting to disentangle the melodramatic Liszt from the man as he really was in his purpose and in his ambition, no less than in his achievement.

With the details of Liszt's career it is not necessary to deal here; rather let us concern ourselves with the very real influence which he wielded in the serious interests of music, and with the fruits of that in-

FRANK MÜLLER



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fluence as it has spread even to contemporary writers. To begin with, Wagner's musical debt to Liszt was enormous. Wagner possessed one of those wonderful minds that, combining the critical faculty with enormous creative genius, could detect in the smallest musical surprise the basis of a new and independent structure. Many such surprises did he find in Liszt. You can trace over and over again in Liszt's works germs that were afterwards to be put to great and magnificent purpose by Wagner. That was surely no pose on Wagner's part which voiced an admiration for Liszt's work, in spite of that enthusiasm at times seeming excessive; yet that he had such an admiration there are his written words to show; and Wagner was not one who, for any earthly motive, was accustomed, in the matter of his art, to say the thing that was not. Musically, there is no doubt in the world that Liszt did, on the creative side of art, very materially influence Wagner; and that is surely some reason why one should not take it for granted that Liszt as a composer was utterly impossible, poor in inspiration, and thin in musical idea.

Incidentally, through the direct line of Wagner, Liszt made his influence felt upon the whole world of modern music. Let it be granted that in his magnificent efforts to encourage a new order of things his personal contribution to that which was to be is at times inchoate, at times diffuse and violent; there still, however, remains a large residuary element in his compositions which, if not of the purest gold, is of the finest silver. Let us grant, too, that there was something of the virtuoso so ingrained in him that he could not shake it off, even in the hour of composition. The whole trend of his life leaned towards the side of virtuosity; nothing could have been more natural, therefore. The fact remains, however, that the virtuoso was not necessarily too much for the writer, in the long run; and we have but small sympathy with the wholesale condemnation which scornfully dismisses to the rag-bag the work of one who was so powerful an influence in directing the stream of destiny in the progress of musical thought.

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It appears to be the destiny of Liszt, then, in some respects to share the fate of all the "forerunners." They prepare the way; they look ahead; they call to the great artists to follow them; and because the great artists hear the call these come into a prepared kingdom. In regard to Liszt, however, we have qualified the thought with the words, "in some respects." For, as a matter of fact, the actual body of work which he has left behind him by no means deserves, apart from its immediate effect on the art of the future, to come under the ban of cheap curses and contemptuous cursoriness of allusion. It possesses at times singular qualities that make for endurance; and, though it would be absurd to extol it with unreasonable superlatives, it is equally absurd to condemn it with wholesale dismissal.

THE ESTERHÁZY ORCHESTRA.

Not until Paul Anton Esterházy was at the head of his family (1734) was the princely orchestra strengthened by the addition of flute, oboe, trombone, and kettle-drums. At Eisenstadt the orchestra had developed slowly. Nicolaus (†1645) delighted in a harp player. Paul (1635–1713) was devoted to his church as well as to diplomacy, the arts, science, and charity, and he was particular about church song, his trumpeters, drummers, male sopranos. Stringed instruments, bassoons, aided the organ. Michael (†1721) had his court musicians, singers, lute-players, drums and trumpets, chapel-master.

Maria Octavia ruled during the minority of her son Paul Anton (born in 1711). Her choir was made up of a female soprano, a male soprano afterward a tenor, a male alto, two basses. The orchestra was composed of two violins, a double-bass, a bassoon, to serve with the organ. But a

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chapel-master, G. J. Werner, was appointed under her, and he was ambitious.

After Paul's accession any one of his household who could sing or play an instrument was compelled to join choir or orchestra. Servants in those days were expected to fulfil such duties. An advertisement appeared in a newspaper of Vienna in 1789: "Wanted: a servant who is an excellent violinist and can accompany difficult pianoforte sonatas."

Werner had given all his strength to the church services. Haydn was appointed second conductor in 1761 at a salary of 400 florins a year. Paul Anton died in 1762.

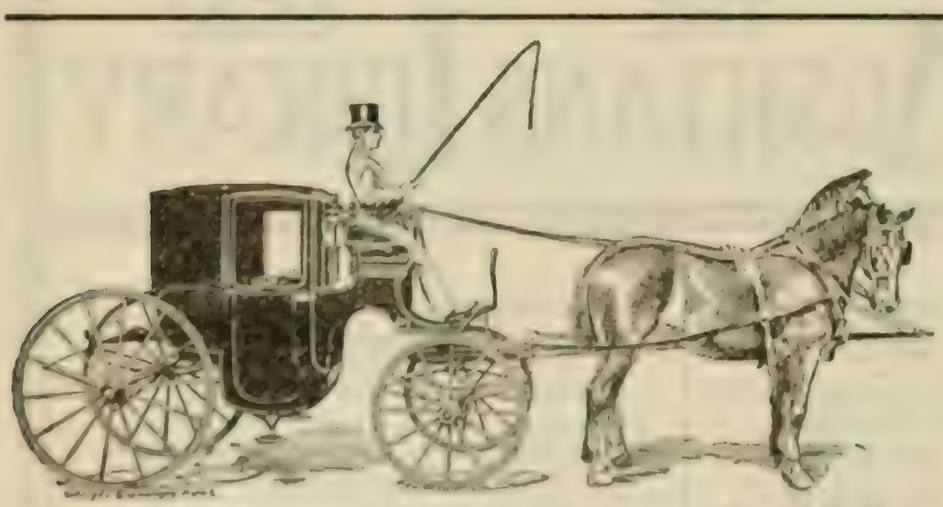
His brother Nicolaus succeeded him. Haydn's salary was raised to 600 and then to 782 florins (about $400) a year, and new musicians were engaged. Werner died in 1766, and Haydn was then sole conductor.

Now Haydn had written symphonies for the orchestra at Eisenstadt, among them "Le Matin," "Le Midi," "Le Soir," and for what sort of an orchestra? There were 4 or 5 violins, 1 'cello, 1 double-bass, 1 flute, 2 oboes, 2 bassoons (one of them a violinist), 2 horns, at the most fourteen or fifteen besides trumpeters and drummers.

Soon after Werner's death the Prince rebuilt an old hunting-place near Süttör, turned it into a summer palace, called it Esterház; and at Esterház orchestra and conductor were lodged for the greater part of the year.

The orchestra at Esterház consisted of from sixteen to twenty-two players. There were never over 3 first and 3 second violins; there were 2 violas, 2 double-basses, 1 'cello; there were flute, 2 oboes, 2 bassoons, 4 horns; and according to need there were trumpets and drums. Clarinets were used only from 1776 to 1778.

The rehearsals were in the morning. Performances before the Prince or his guests were in the afternoon. Concerts of both vocal and instru-



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mental music were given occasionally in the evening. String quartets were played in the Prince's own music-room. There was table music in the great hall at special feasts; but for smaller and family dinners singers or virtuosos were employed.

***

"Table music"! What bitter reproaches have been made against Haydn and Mozart for writing music to cover the noise of dishes or heavy eaters! Yet for centuries there has been a friendly tie between music and eating, from ancient Egyptian days to those of Rigo.

"The harp and the viol, the tabret and pipe," were in the feasts of the Hebrews. There was music at the banquet where Tamburlaine the Great drank koumiss, hydromel, and wine, and served golden and bejewelled crowns to his generals as a second course; at the Pompeiian junketings of Prince Napoleon at the beginning of the Second Empire; at the dinner of Catherine I. of Russia with oysters from Holstein and wine from Hungary; at the little but infamous suppers of Louis XV.; at the feast where Cortez envied Montezuma; at the meal which two kings of the island of Horn shared with Van Schouter, the Dutch wanderer. Horace Walpole flirted with Madame de Boufflers as they ate to the sound of horn and hautboy. Among the ancient Greeks the flute player sharpened intoxication by choosing the Phrygian mode. In Iceland, in 1660, the music was like the behavior of the eaters, without rule or art, enraged. It was the fashion in 1764, at London, to sup in the open air not far from a band. Samarcand and Janina, Teheran and Carcassonne, knew the same sight. The organ that was built by the Arabian Ja'afar and sent by the Caliph Hárún al-Rashid to Charlemagne was placed in a dining-hall, and, if Walafrid Strabo is worthy of belief, its softness of tone was so exquisite that it induced the death of a young woman. Don François Oica, the cunning priest of Naples, devised "har-

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monious" doors for a banquet chamber, which, when they opened or shut, discoursed sweet music. Grace was sung in many lands, and is sung to day in England; and the notes were found on the equipage of the table. Music embellished the coronation feast of Henry of Navarre and the more humble meal of honest Monsieur Jourdain. And when Ajib, son of Khazib, the third Kalandar, a king and the son of a king, told his wondrous tale before the three ladies of Baghdad and their guests in that book of books, the Book of the Thousand Nights and a Night, he told of the forty damsels, sumptuously dressed and ornamented and one and all as bright as moons, who welcomed him in the palace builded of khalanj, lign-aloes, and sandal-wood, plated with red gold and studded with all manner emeralds and costly gems, the palace towering high in air, the palace of the forty chambers, one of which was not to be entered. Trays were laid at nightfall and "spread with flowers and fragrant herbs and fruits, fresh and dried, and confections in profusion. At last they brought out a fine wine-service with rich old wine; and we sat down to drink, and some sang songs and others played the lute and psaltery and recorders and other instruments, and the bowl went merrily round. Hereupon such gladness possessed me that I forgot the sorrows of the world one and all and said: 'This is indeed life; O sad that 'tis fleeting!'"

Whether music aids digestion is an open question. Ange Goudar ate his chicken during an andante, for he feared lest indigestion would follow keeping pace with the heels of a jig. Dr. Veron stoutly affirmed he could not digest without music. Let Michael Mail be summoned as a witness from Thomas Hardy's "Under the Greenwood Tree":—

"Truly, now, there's a friendly tie of some sort between music and eating. Once I was sitting in the little kitchen of the Three Choughs at Casterbridge, having a bit of a dinner, and a brass band struck up in the street. Such a beautiful band as that were! I was sitting eating fried liver and lights, I well can mind—ah, I was! and to save my

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life I couldn't help chawing to the tune. Band played six-eight time; six-eight chaws I, willy-nilly. Band plays common; common time went my teeth among the fried liver and lights as true as a hair. Beautiful 'twere! Ah, I shall never forget that there band!"

And Grandfather James, "with the absent gaze which accompanies profound criticism," exclaimed, "That's as musical a circumstance as ever I heard of."

***

Three was a theatre at Esterház for operas, dramas, and comedies. There was another theatre for marionettes, and Haydn wrote incidental music for one theatre as well as for the other. Wandering virtuosos were hired to play with the orchestra, and foreign singers were welcomed. The orchestra and choir were a family with common interests. They lived in one house, which had seventeen rooms on the ground floor and thirty-seven in the floors above. There were eleven married couples with two rooms apiece, sixteen bachelor musicians, two in a room. Certain singers and musicians had a room apiece; and Haydn, with his sour wife, had three rooms.

The concert-master, Luigi Tomasini, had a salary of 800 gulden a year. The other members of the orchestra were paid as follows: violinist, from 250 to 480 gulden (against 250 to 300 at Vienna); 'cellist, 430 (against 250 to 300); double-bass, 400 (against 300); bassoonist, 300 to 400 (against 250 to 350); a horn-player, 300 to 500 (against 250 to 350). The musician at Esterház also received free lodging, six to nine casks of wine twenty to thirty pounds of candles, three to six cords of fire-wood, and every two years a summer or winter uniform.

For this orchestra of from sixteen to twenty-two players Haydn wrote symphonies, among them "The Chase," while in the service of the Prince (Nicolaus died in 1790, and Anton, his successor, dismissed the orchestra, except a few members to play in church service); and these symphonies are played to-day in huge rooms with a body of strings such as is busied in works by Wagner or Richard Strauss.

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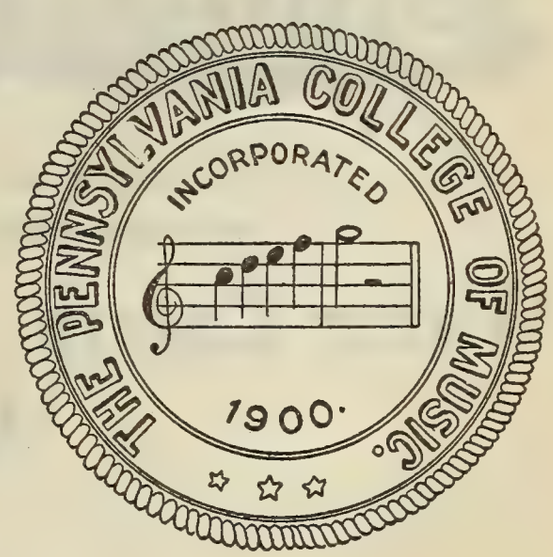

ORCHESTRAL SUITE, "IMPRESSIONS OF ITALY" . GUSTAVE CHARPENTIER.

(Born at Dieuze, France, June 25, 1860; now living at Paris.)

Charpentier, a *prix de Rome* of 1887, wrote the suite, "Impressions d'Italie," at the Villa Medici, Rome. The finale, "Napoli," was first performed at the Institute, Paris, Oct. 31, 1891; it was also performed at a Lamoureux Concert, Nov. 15, 1891. The suite, as a whole, was played for the first time at a Colonne Concert, March 13, 1892. The first performance in the United States was under Mr. Theodore Thomas at Chicago, Nov. 24, 1893.

Alfred Ernst * wrote an explanatory programme of the five movements. This programme has been Englished by Mr. William Foster Apthorp as follows: —

I. SERENADE. It is nearly midnight. Coming out from the *osterie*, the young fellows of the neighborhood sing long, burning songs, at times sad, often with a savage accent, under their betrotheds' windows. These love-sick phrases are answered by mandolines and guitars. Then the song of the young men sounds again, and dies away, little by little.

II. AT THE FOUNTAIN. Toward the ravines, where the waterfalls spread out, march the girls, bare-armed, bare-legged, with their white chemisette wide open over their shoulders and tanned bust. Serious, peaceful, without voice and without a thought, they walk on, to a calm

* Alfred Ernst, who died May 15, 1898, about forty years old, was librarian of the Bibliothèque Sainte-Geneviève, Paris, and music critic of *la Paix*. A pupil of the École Polytechnique, he abandoned science for literature. A perfervid Wagnerian, he translated into French the book of "Die Meistersinger," and his version was used when the opera was produced at the Opéra (Nov. 10, 1897). He translated the book of "Das Rheingold" also. A frequent contributor to journals, magazines, encyclopædias, he published these volumes: "L'Œuvre Dramatique de Hector Berlioz" (1884); "Richard Wagner et le Drame Contemporain" (1887); "L'Art de Richard Wagner, l'Œuvre Poétique" (1893): and in company with Elie Poirée, "Étude sur 'Tannhäuser' de Richard Wagner" (1895). This simple, modest, industrious man died from overwork and the care and anxiety spent on his three sick little children.

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rhythm that is almost religious, carrying bronze jugs on their heads, with a slight swaying of the hips beneath the rigidity of their head and shoulders. And it is like a procession of priestesses, proud and passive, marching their silent march through the burning brightness of the sunlight, while at times the gay refrain of the shepherds sounds down from the mountain.

III. On Muleback. Toward evening, along the road that winds through the Sabine Mountains, the mules trot at an even gait, to the bright rhythm of their bells. That melody of the violoncello is the *canzone*, sung with full voice by the *mulattiere;* and those sweet thirds of the flutes that follow are the loving song, murmured by the fair girls with deep eyes, seated, or rather kneeling, in the big carts that go up toward the village.

IV. On the Summits. It is noon in the lofty solitudes, in this "Desert of Sorrento" which overlooks the town, from whence the eye embraces the islands and the sea. The strings with their long-sustained notes, paint, as it were, the background of the picture, that extent of sea and country burnt by the sun, that glowing atmosphere; a horn suggests the far-off bell of a monastery. The flutes, clarinets, harps, tell of the twittering of birds, vociferously trilling, as if drunk with warmth and light. Those violas and 'celli that sing, that gradually swell their tones, are the soul, the enthusiasm of the poet, the voice that rises up in the solitude, while the church bells grow louder, and the chimes from Sorrento, from Massa, even from Malfi, awaken those from the hills, interlace their sounds over a compass of several octaves, pass over the desert of summits,

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and are lost far off over the blue sea. All is peace, some sounds of bells are still heard, feeble and sweet, in the distant immensity.

V. Naples. In this last part of his "Impressions," the composer has attempted to paint a musical picture of Naples, its population, its wholly outdoor life, its joyfulness. . . . At first we hear scattered vibrations: heat, light, the swarming crowd. It seems as if songs came from every street, dance rhythms, the amorous languor of violins, the amusing plunking of guitars. Calls answer to calls, military bands play proudly their brazen symphony; dancers strike the ground with their feet, carry the rocking rhythm of tarantellas from group to group. 'Tis like the great song of a people, the hymn of Naples on the shore of its azure bay, with the intermittent rumbling of Vesuvius overcrowding the sentimental songs the singers sing on the quays in their nasal voice. . . . And evening falls, while fireworks burst forth in gerbes of light, in bouquets of stars, which soar and go out over the boundless mirror of the waves.

***

The suite is scored for 3 flutes (one interchangeable with piccolo), 3 oboes (one interchangeable with cor anglais), 3 clarinets (one interchangeable with bass clarinet), 1 soprano saxophone (interchangeable with alto saxophone), 4 bassoons, 4 horns, 2 cornets, 2 trumpets, 3 trombones, bass tuba (a second bass tuba *ad libitum*), kettle-drums, snare-drum, bass drum, tambourine, triangle, cymbals, 2 small bells, 2 harps, strings.

I. Serenade. Assez vite, A major, 2-4. Love theme in 'cellos. Harps and strings (allegretto, 2-4) are as answering mandolins and guitars. Theme for flutes and violins. Viola solo off the stage.

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II. At the Fountain. Tranquille, assez lent, B-flat major, 2-4. Theme for oboes. Slow march for strings. Shepherd's call (wind instruments).

III. On Muleback. Allegretto, G minor, 2-4; andantino, G major, 3-4.

IV. On the Summits. Moderato, A major, 3-4.

V. Naples. Allegro non troppo, D major, 2-4.

This suite was first performed in New York at Mr. Courtlandt Palmer's concert, conducted by Mr. Seidl, in 1894. The first performance in Boston was at a Symphony Concert, March 30, 1901. The suite, with the exception of the finale, was played in Boston by the Boston Women's Symphony Orchestral Society, Mr. Arthur Thayer conductor, April 16, 1901. The first four movements were also played by the Orchestral Club, Mr. Georges Longy conductor, April 23, 1901.

***

Gustave Charpentier studied under Stappan, a violinist, at Tourcoing, whither his parents moved after the Franco-Prussian war. To support himself, he worked as an accountant in a factory. He then went to the Conservatory at Lille, where he made for himself such a reputation that the municipality of Tourcoing gave him a pension of 1,200 francs to study at Paris. He entered the Paris Conservatory in 1881, and took violin lessons of Messart and harmony with Pessard. He was obliged to perform military service, and on his return to Paris he became a pupil of Massenet. He took the *prix de Rome* in 1887 with his cantata "Dido," performed Oct. 29, 1887, at the Salle de l'Institut.

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Prix de Rome in 1887, and his first genuine success was his opera "Louise," produced after long delay and bitter struggles in 1900! It was Ernest Legouvé, who sung in his libretto, "L'Amour Africain" (music by Paladilhe, Opéra-Comique, Paris, May 8, 1875), the misfortunes of these crowned musicians: —

Oyez les tristes contretemps
D'un mélancolique jeune homme,
D'un jeune homme de soixante ans,
Que l'on appelle un prix de Rome.

Listen to the wretched plight
Of a melancholy man,
A young man of sixty years,
Whom they call "*un prix de Rome.*"

Charpentier sent from the Villa Medici as the fruits of his work this suite of "Impressions"; also a symphony-drama, "La Vie du Poète," in four movements, for orchestra, chorus, solo voices, and he wrote the text as well as the music of this extraordinary work, which was first performed at the Paris Conservatory, May 18, 1892. In the last movement Charpentier introduced "all the noises and echoes of a Montmartre festival, with its low dancing-rooms, its drunken cornets, its hideous din of rattles, the wild laughter of bands of revellers, and the cries of hysterical women."

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Charpentier's next composition was a strange set of songs, "Impressions fausses," performed at a Colonne Concert, March 3, 1895. The composer was inspired by two of Paul Verlaine's poems, "La Veillée rouge" and "La Ronde des Compagnons." The music, described as anarchistic, met with lively opposition, which was met in turn by warm eulogies of the mastery in workmanship. In "La Ronde des Compagnons" Charpentier interpolated as a gloss on Verlaine's poetry, for the chorus of prisoners, verses of the "Marseillaise" and cries of "Hum, Vaillant, Sh!" "Hum, Henri, Sh!" "Hum, Ravachol, Sh!" As Gustave Robert wrote, the poetry of Verlaine, charming by the gentle irony of its melancholy, was turned into a sort of declamatory hymn of anarchists. "Not that I blame Charpentier for having socialistic, anarchistic, or any other theories he may choose to entertain, but I wish that he would expose them on a more opportune occasion." The solo singers were Taskin and Cheyrat.

Still more extraordinary were the "Trois Poèmes chantés," — "Chanson du Chemin" (Camille Mauclair), "Jet' d'Eau" (Baudelaire), and the third, which was heard with frenetic applause and fierce hissing, "Les Chevaux de Bois" (Verlaine). They were sung by Auguez, Claeys, Galand, and a chorus at a Colonne Concert, Nov. 24, 1895.

The "Sérénade á Watteau" (poetry by Verlaine) was first performed at Charpentier's own house before a circle of friends. It is written for tenor solo, six female voices, string quartet, mandolines, two harps, two flutes, a Mustel organ, and a tambourine. It was performed Nov. 8, 1896, the day of the inauguration of the monument to Watteau in the garden of the Luxembourg. The singers were Charlotte Wyns and Mauguière. The piece was performed for the first time in concert at Colonne, Nov. 29, 1896. "R. D. C." wrote in the *Guide Musical*, "The melodic accent is lacking in both accuracy and freedom." The success of the "Sérénade" was indisputable. The Academic Palms were offered to Charpentier, who

refused the honor. "First play my music," he answered, and thus referred to scores which were ready, but over which no manager would look.

Montmartre is as dear to Charpentier as the camel was to Félicien David. In 1898, when, by the way, he applied for the management of the proposed Théâtre-Lyrique, he saw the performance of his "Couronnement de la Muse," which, written the year before for a Montmartre festival, was finally produced at the Grand Theatre, Lille, June 5, when Blanche Dassonville was crowned as the Muse. Duffaut, a tenor from the Opéra, Paris, represented the Poet, and Blanche Mante represented Beauty. Charpentier's idea was that each year and in each town a Muse should be chosen from work-girls and crowned solemnly. The piece was announced for the 14th of July, that year, the national fête at Paris, but it was postponed on account of the rain, and it was performed in the Place de l'Hôtel de Ville, July 24. In this piece, made for the open air, Charpentier gave full vent to his socialistic ideas. Street-cries of Paris were used as leading themes. After an overture there was a Ballet of Pleasure.

"In the midst of the dancing appeared Beauty, personified by Mlle. Mante, of the Opéra, who expressed in pantomime her desire to give eternal form to the efforts of Humanity. She was followed by a group of poets, who assured the Muse that they found her very charming (all this in pantomime, of course). Beauty thereupon crowned the Muse with white roses; and then Suffering, dressed as a Pierrot, made his appearance, this rôle being filled by that admirable pantomimic artist, M. Sévérin. He expressed, first of all, the eternity and the consequent hopelessness of Suffering, appealing to Heaven, then to the pity of man, whose egoism he denounces and then revolts against, dreaming of a possible revenge, amid the clamors for justice which burst from the throats of others like himself, though the triumphant march of victims toward the ultimate attainment of happiness still continues. But his hopes of a millennium are

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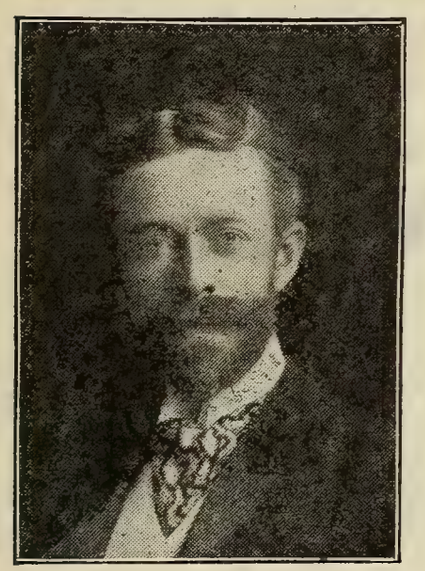
chimerical. Suffering can only cease with the human race. A choir, however, announces the arrival of the Muse of Happiness, who clasps the enchanted Pierrot by the hand, and Suffering sinks at her feet in adoration. The next scene was extremely pretty. It had been arranged by the well-known artist, Roedel, and consisted chiefly of a sort of allegorical procession in honor of Michelet. Behind Michelet's bust figured History and Poetry,—two young ladies. In front of the bust were a young man and a young woman representing Youth and dressed in the fashion of 1830. They turned over the leaves of a vast book, the history of France, and, as each leaf was turned, persons dressed in costumes of the period passed by in procession, and finally grouped themselves at the back of the stage. The delegations of workmen, schoolmasters, students,

WILLIAM C. CARL



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JOH. SEB. BACH . . . Concerto for Violin and Orchestra, No. 1
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BEETHOVEN
Overture to "Leonore" No. 2.
Concerto in D major for Violin, Op. 61. MR. HUGO HEERMANN.

BERLIOZ . . . . . Overture, "Les Francs Juges"
(First time.)

BRAHMS
Symphony No. 1.
Symphony No. 3.

CHARPENTIER . . . . . "Impressions of Italy"

FIBICH . Overture to Vrchlický's Comedy, "A Night at Karlstein"
(First time.)

GOLDMARK . Chorus of Spirits and Spirits' Dance, from "Merlin"
(First time.)

LISZT . Symphonic Poem No. 2, "Tasso: Lament and Triumph"

RUBINSTEIN . . . . . Concerto for Violoncello, No. 2
MISS ELSA RUEGGER

SAINT-SAËNS . . . . . Concerto for Violoncello
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TSCHAIKOWSKY
Suite No. 3.
Overture Fantasy, "Romeo and Juliet."

WAGNER
A "Faust" Overture.
A Siegfried Idyl.

freemasons, and choral societies then paced before them. This was the conclusion."

But this was not the first time that street cries were used as themes in set composition. There is the vocal piece, "Les Cris de Paris," by Clément Jannequin of the sixteenth century. Some say that a "Ballet des Cris de Paris" was danced in the reign of Louis XIV., and that the Grand Monarch himself took part in it; but the score has not been found. Adolphe Adam introduced the "moan of labor" — "Ohé! Ohé!" — used by the boatmen of the Seine (No. 5 of eight male choruses, "Les Métiers"). Félicien David took one of his most popular themes from a strolling cheese-monger. Halévy composed "*Quand paraîtra la pâle aurore*" after hearing the cry, "*Belles bottes d'asperges.*" In 1857 Georges Kastner published his "Cris de Paris: Symphonie humoristique," an elaborate score of 171 pages, as a supplement to his incredibly learned and curious essay, "Les Voix de Paris."

Charpentier achieved fame and fortune — he had been miserably poor — by his "Louise," a musical romance in four acts, produced at the Opéra-Comique, Paris, Feb. 2, 1900. The story, written by him, is of a working-girl of Montmartre, over whom the city of Paris casts a mighty spell. She leaves her home to live with Julien, a painter. Remorseful, she returns and is forgiven; but the routine of a simple household bores her. The city, seen from Montmartre, calls her to it. Julien reappears, and she goes with him; and her father, broken-hearted, curses Paris, which has robbed him of his child. Miss Rioton created the part of Louise. The opera is still exceedingly popular in Paris and in the provinces, and it has made its triumphant way through Germany. "Louise" is said to be the first opera of a trilogy.

Two collections of songs by Charpentier have been published,— "Poemes Chantés," "Les Fleurs du Mal."

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Beethoven . . . . . Overture, "Leonore," No. 3, Op. 72

Weber . . Aria, "Unter den blühenden Mandelbäumen," from "Euryanthe"

Tschaikowsky . . . Overture-fantasy, "Romeo and Juliet"

Beethoven . . . . . Song with Orchestra, "Adelaide"

Schubert . . . . . Symphony in C major, No. 9

I. Andante. Allegro, ma non troppo.
II. Andante con moto.
III. Scherzo: Allegro vivace. Trio.
IV. Finale: Allegro vivace.

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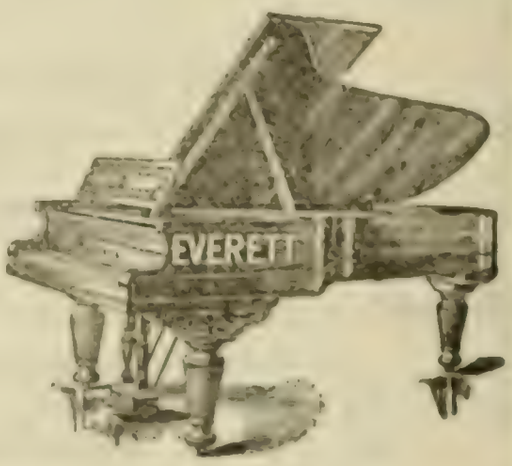

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OVERTURE, "LEONORE" NO. 3, OP. 72 . . LUDWIG VAN BEETHOVEN.

(Born at Bonn, Dec. 16 (?), 1770; died at Vienna, March 16, 1827.)

Beethoven's opera, "Fidelio, oder die eheliche Liebe," with text adapted freely by Joseph Sonnleithner from the French of Bouilly, was first performed at Vienna, Nov. 20, 1805, with Anna Pauline Milder, afterward Mrs. Hauptmann, as the heroine. The first performance in Boston was on April 1, 1857, with Mrs. Johannsen, Miss Berkiel, Beutler, Neumann Oehlein, and Weinlich as the chief singers.

"Leonore" No. 2 was the overture played at the first performance in Vienna. The opera was withdrawn, revised, and produced again on March 29, 1806, when "Leonore" No. 3, a remodelled form of No. 2, was played as the overture. The opera was performed twice, and then withdrawn. There was talk of a performance at Prague in 1807, and Beethoven wrote for it a new overture, in which he retained the theme drawn from Florestan's air, "In des Lebens Frühlingstagen," but none of the other material used in Nos. 2 and 3. The opera was not performed, and the autograph of the overture disappeared. "Fidelio" was revived at Vienna in 1814, and for this performance Beethoven wrote the "Fidelio" overture. We know from his diary that he "rewrote and bettered" the opera by work from March to May 15 of that year.

The dress rehearsal was on May 22, but the promised overture was not ready. On the 20th or 21st Beethoven was dining at a tavern with his friend Bartolini. After the meal was over, Beethoven took a bill-of-fare, drew lines on the back of it, and began to write. "Come, let us go," said Bartolini. "No, wait a while: I have the scheme of my overture," answered Beethoven, and he sat until he had finished his sketches. Nor was he at the dress rehearsal. They waited for him a long time, then went to his lodgings. He was fast asleep in bed. A cup and wine and biscuits were near him, and sheets of the overture were on the bed and the

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floor. The candle was burnt out. It was impossible to use the new overture, which was not even finished. Schindler said a Leonore overture was played. According to Seyfried the overture used was that to "The Ruins of Athens," and his view is now accepted, although Treitsche asserted that the "Prometheus" overture was the one chosen. After Beethoven's death a score of an overture in C was found among his manuscripts. It was not dated, but a first violin part bore the words in the composer's handwriting: "Overtura in C, charakteristische Ouverture. Violino I." This work was played at Vienna in 1828, at a concert, as a "grand characteristic overture" by Beethoven. It was identified later, and circumstances point to 1807 as the date of composition.

The order, then, of these overtures, according to the time of composition, is now supposed to be "Leonore" No. 2, "Leonore" No. 3, "Leonore" No. 1, "Fidelio." It may here be added that Beethoven wished, and for a long time insisted, that the title of his opera should be "Leonore"; and he ascribed the early failures to the substitution of the title "Fidelio." But the manager of the theatre and friends of Beethoven insisted with equal force on "Fidelio," because the same story had been used by Gaveaux ("Léonore," Opéra-Comique, Paris, 1798) and Paër ("Leonora," Dresden, 1805).

It is said that "Leonore" No. 2 was rewritten because certain passages given to the wood-wind troubled the players. Others say it was too difficult for the strings and too long. In No. 2, as well as in No. 3, the chief dramatic stroke is the trumpet signal, which announces the arrival of the Minister of Justice, confounds Pizarro, and saves Florestan and Leonore.

The "Fidelio" overture is the one generally played before performances of the opera in Germany, although Weingartner has tried earnestly to restore "Leonore" No. 2 to that position. "Leonore" No. 3 is sometimes played between the acts. "Leonore" No. 1 is not often heard, either in theatre or in concert-room. Marx wrote much in favor of it, and asserted

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that it was a "musical delineation of the heroine of the story, as she appears before the clouds of misfortune have settled down upon her."

The "Leonore" No. 1 was Beethoven's first grand overture; and in general scope and richness of development it was far in advance of its time. There is still more pronounced dramatic development in the No. 3. The exceedingly long free fantasia of No. 2 is shortened, and its character is changed. In No. 2, between the trumpet-calls, there is a return to certain developments of the chief theme. This does not appear in No. 3, but there are some measures from the "Song of Thanksgiving" in the scene in the opera where these trumpet-calls are heard, and the return to the first theme occurs only after the episode is over. The thematic material of Nos. 2 and 3 is practically the same, but the differences in treatment are great and many. No. 2 begins with a slow introduction, adagio, in C major (3-4). There are daring changes of tonality. Clarinets, bassoons, and horns enter with a slow cantilena from Florestan's air in the prison scene. The main portion of the overture, allegro, in C major (2-2), begins pianissimo, with an announcement of the first theme which is not taken from the opera itself. The second theme, in oboe and 'cellos against arpeggios in violins and violas, is borrowed, though altered, from the Florestan melody heard in the introduction. In the free fantasia there is first a working-out of the first theme in imitative counterpoint. Then the second theme enters in F major, then in C minor; and the work on the first theme is pursued at length, until the climax rushes to the celebrated trumpet-call, which is different in tonality and in other respects from the one in No. 3. The second call is followed by strange harmonies in the strings. There are a few measures, adagio, in which the Florestan melody returns. This melody is not finished, but the violins take up the last figure of wood-wind instruments, and develop it into the hurry of strings that precedes the coda. This well-known passage is one-half as long as the like passage in No. 3. The coda, presto, in C major (2-2), begins in double fortissimo on a diminution of the first theme; and that which follows is about the same as in No. 3, although there is no ascending chromatic crescendo with the new and brilliant appearance of the first theme, nor is there the concluding roll of kettle-drums.

The overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, kettle-drums, strings.

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E. B. McCAHAN, Manager.

Mr. Ellison Van Hoose was born at Murfreesboro, Tenn., Aug. 18, 1869. He studied in New York for five years with Perry Averill, and he has also studied with Bouhy of Paris, Wood of London, Emil Fischer, and Isadore Luckstone. He was known as a choir singer until 1897, when he joined the Damrosch-Ellis Opera Company. He was also with the Ellis Company of 1898–99. His first appearance in opera was at Philadelphia, Dec. 11, 1897, as Walther in "Tannhäuser." Mr. Van Hoose has also sung in London orchestral concerts.

Romance, "'Neath the Almond Blossom." Carl Maria von Weber.
(Born at Eutin, Oldenburg, Dec. 18, 1786; died at London, June 5, 1826.)

"Euryanthe," grand heroic-romantic opera in three acts, book founded by Helmina von Chezy on an old French tale of the thirteenth century, "Histoire de Gérard de Nevers et de la belle et vertueuse Euryant de Savoye, sa mie,"— a tale used by Boccaccio (Decameron, second day, ninth novel) and Shakespeare ("Cymbeline"),— music by von Weber, was produced at Vienna, Oct. 25, 1825. This romance, first sung by Anton Haizinger (1796–1869), is the second number of the first act.

Unter blühnden Mandelbäumen,
An der Loire grünem Strand,
O wie selig ist's zu träumen,
Wo ich meine Liebe fand.
Sie, die Reine, Eine, Meine!
Keusch wie Schnee, wie Rosen mild,
Unter blühnden Mandelbäumen
Schwebt um mich ihr süsses Bild.

Bei dem goldnen Licht der Sterne,
An der Loire Blüthenstrand
Gab der reinsten Liebe gerne
Augenstern ein Himmelspfand.
Selig, minnig, hold, und innig,
Aug' in Auge, Mund an Mund,
Bei dem Leuchten ew'ger Sterne,
Gab sich Herz dem Herzen Kund.

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Heil'ger Treue schönste Rose,
Aus der Loire Blumenrand,
Ob auch Sturm und Welle tose
Blühest du, des Lenzes Pfand.
Zarte, Reine, Süsse, Meine!
Du mit mir ganz ein und mein,
Heil'ger Treue schönste Rose
Blüht in deiner Brust allein.

This has been versified in English by some one unknown as follows:—

'Neath the almond blossom waving,
By the Loire's flowing stream,
Where my loved one first did charm me,
There of her I fondly dream.
She, the purest, sweetest, dearest,
Chaste as snow, a rose most rare!
'Neath the almond blossom waving,
She appears in vision fair.

When the golden stars were shining
On the Loire's fertile shore,
Flash'd to heav'n her radiant glances,
Pledging love forevermore.
Joyful, hopeful, fond, and faithful,
Eye to eye spoke love to love;
'Neath the stars forever shining
Hearts were knit by Heav'n above.

Lovely rose, of faith the token,
On the Loire's verdant strand,
E'en when storm and wave are raging,
Thou the pledge of spring shalt stand.
Fondest, purest, sweetest, dearest!
I am thine, and thou mine own,
Lovely rose, of faith the token,
Grace my darling's breast alone.

"Romeo and Juliet," Overture-fantasia after Shakespeare.

Peter Iljitsch Tschaikowsky.

(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, Nov. 5–6, 1893.)

The "Romeo and Juliet" overture-fantasia as played to-day is by no means the work as originally conceived and produced by the composer.

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Kashkin told us a few years ago about the origin of the overture, and how Tschaikowsky followed Mily Balakireff's suggestions: "This is always associated in my mind with the memory of a lovely day in May, with verdant forests and tall fir-trees, among which we three were taking a walk. Balakireff understood, to a great extent, the nature of Tschaikowsky's genius, and knew that it was adequate to the subject he suggested. Evidently he himself was taken with the subject, for he explained all the details as vividly as though the work had been already written. The plan, adapted to sonata form, was as follows: first an introduction of a religious character, representative of Friar Laurence, followed by an Allegro in B minor (Balakireff suggested most of the tonalities), which was to depict the enmity between the Montagues and Capulets, the street brawl, etc. Then was to follow the love of Romeo and Juliet (second subject, in D-flat major), succeeded by the elaboration of both subjects. The so-called 'development'—that is to say, the putting together of the various themes in various forms—passes over to what is called, in technical language, the 'recapitulation,' in which the first theme, Allegro, appears in its original form, and the love theme (D-flat major) now appears in D major, the whole ending with the death of the lovers. Balakireff spoke with such conviction that he at once kindled the ardor of the young composer." (Englished by Mrs. Rosa Newmarch.)

After Kashkin's Reminiscences of Tschaikowsky appeared, Modest Tschaikowsky's Life of his illustrious brother was announced; and the minute and extremely interesting biography, published in parts, acquaints us with the composer's career up to December, 1879. I refer now to the translation into German. Let us see what Modest says about the origin and early years of this overture.

The first mention of "Romeo and Juliet" is in a digression concerning the influence of Henri Litolff, the composer of the "Robespierre" and

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"The Girondists" overtures, over Tschaikowsky; and, if we wonder at this, it is a good thing to remember that the flamboyant Litolff was once taken most seriously by Liszt and others who were not ready to accept the claims of every new-comer. But it is not necessary for us to examine here questions of opinion concerning real or alleged influence.

It was during the winter of 1868–69 that Tschaikowsky fell madly in love with the singing-woman, Marguerite Joséphine Désirée Artôt. The story of this passion, of his eagerness to marry her, of her sudden choice of the baritone Padilla as a husband,— the tale has already been told in these programme books as an entr'acte. It is enough to say that in 1869 Tschaikowsky was still passionately fond of her, and it was not for some years that he could even speak her name without emotion.

In August, 1869, Tschaikowsky wrote to his brother Anatole that Mily Balakireff, the head of the neo-Russian band of composers (among whom were Rimsky-Korsakoff, Borodin, César Cui), was then living at Moscow. "I must confess that his presence makes me rather uncomfortable: he obliges me to be with him the whole day, and this is a great bore. It's true he is a mighty good fellow and he is deeply interested in me: but — I don't know why — it is hard work for me to be intimate with him. The narrowness of his musical opinions and his brusque manner do not please me." He wrote a few days later: "Balakireff is still here. We meet often, and it is my firm belief that, in spite of all his virtues, his company would oppress me like a heavy stone, if we should live together in the same town. The narrowness of his views and the arrogance with which he holds them are especially disagreeable to me. Nevertheless, his presence has helped me in many ways." And he wrote August 18: "Balakireff went away to day. If he was in my opinion irritating and a bore, justice

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compels me to say that I consider him to be an honorable and a good man, and an artist that stands immeasurably higher than the crowd. We parted with true emotion."

Tschaikowsky began work on "Romeo and Juliet" toward the end of September, 1869. Balakireff kept advising him, urging him on by letter. Thus he wrote, October 4: "It seems to me that your inactivity comes from the fact that you do not concentrate yourself, in spite of your 'friendly hovel' of a lodging." (Yet Tschaikowsky had been working furiously on twenty-five Russian songs arranged for pianoforte, four hands, "in the hope of receiving money from Jurgenson," the publisher.) Balakireff went on to tell him his own manner of composition, and illustrated it by his "King Lear" overture. "You should know," he added, "that in thus planning the overture I had not as yet any determined ideas. These came later, and began to adjust themselves to the traced outlines of the forms. I believe that all this would happen in your case, if you would only first be enthusiastic over the scheme. Then arm yourself with galoshes and a walking-stick, and walk along the boulevards. Begin with the Nikitsky, let yourself be thoroughly impregnated with the plan, and I am convinced that you will have found some theme or an episode by the time you reach the Sretensky Boulevard. At this moment, while I think of you and your overture, I myself am aroused involuntarily, and I picture to myself that the overture must begin with a raging 'Allegro with sword-cuts,' something like this" (Balakireff sketches five measures, to which Tschaikowsky evidently paid little heed); "I should begin something like that. If I were to compose the overture, I should thus grow enthusiastic over this egg and should hatch it, or I should carry about the kernel in my brain until something living and possible in this fashion were developed from it. If letters just now would exert a favorable influence over you, I should be exceedingly happy. I have some right to lay claim to

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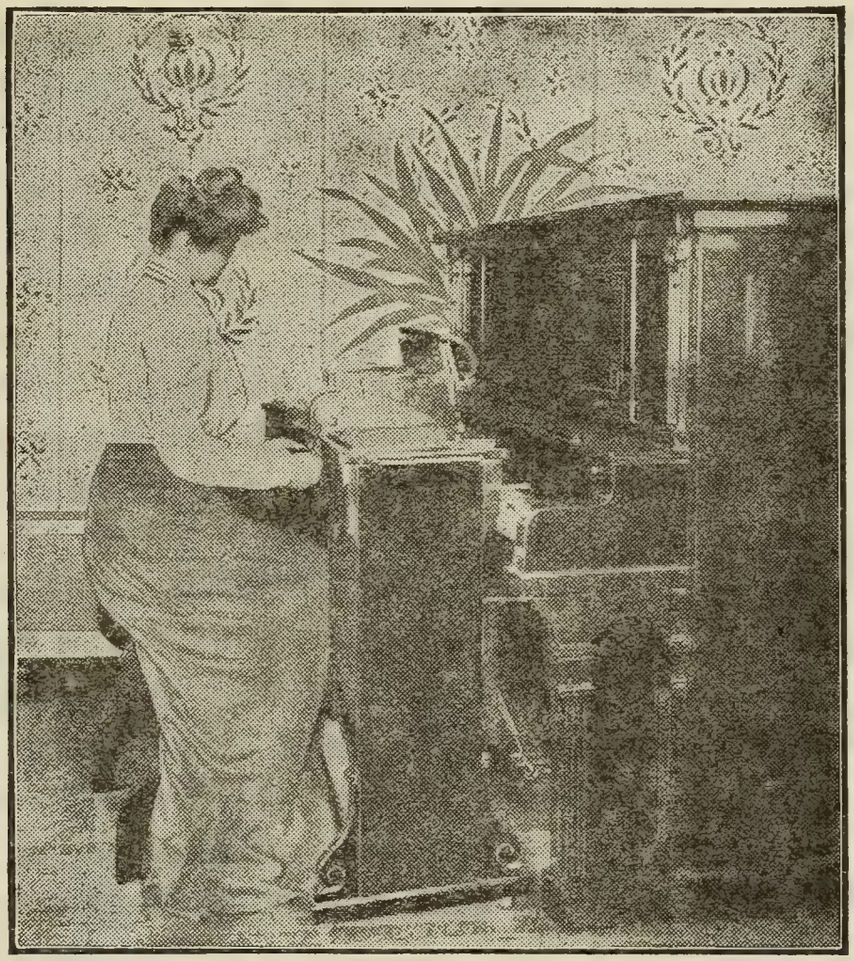

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this, for your letters are always a help to me." In November he wrote again in words of lively interest, and he asked Tschaikowsky to send him sketches, and promised that he would say nothing about them until the overture were finished.

Tschaikowsky sent him his chief themes, and, lo, Balakireff wrote a long critical review: "The first theme does not please me at-all; perhaps it will come out all right in the development, but as it now is, in its naked form, it has neither strength nor beauty, and does not adequately characterize Father Laurence. Here is the place for something after the manner of a choral by Liszt ('Der nächtliche Zug,' 'Hunnenschlacht,' and 'Die heilige Elisabeth') in old Catholic style; but your theme is of a wholly different character, in the style of a quartet by Haydn, bourgeois much which awakens a strong thirst for beer. Your theme has nothing antique, nothing Catholic about it; it is much nearer the type of Gogol's 'Comrade Kunz,' who wished to cut off his nose so that he should not be obliged to pay out money for snuff. It is possible your theme will be very different in the development — and then I'll take all this back. As for the theme in B minor, it would serve as a very beautiful introduction for a theme. After the running about in C major must come something very energetic, powerful. I take it that this is really so, and that you were too lazy to write out the continuation. The first theme in D-flat major is exceedingly beautiful, only a little languishing; the second in D-flat major is simply wonderful. I often play it, and I could kiss you heartily for it. There is love's ardor, sensuousness, longing, in a word. much that would be exactly to the taste of the immoral German Albrecht, I have only one criticism to make about this theme: there is too little inner, spiritual love, but rather fantastical, passionate fervor, with only slight Italian tinting. Romeo and Juliet were no Persian lovers: they were Europeans. I don't know whether you understand what I wish to

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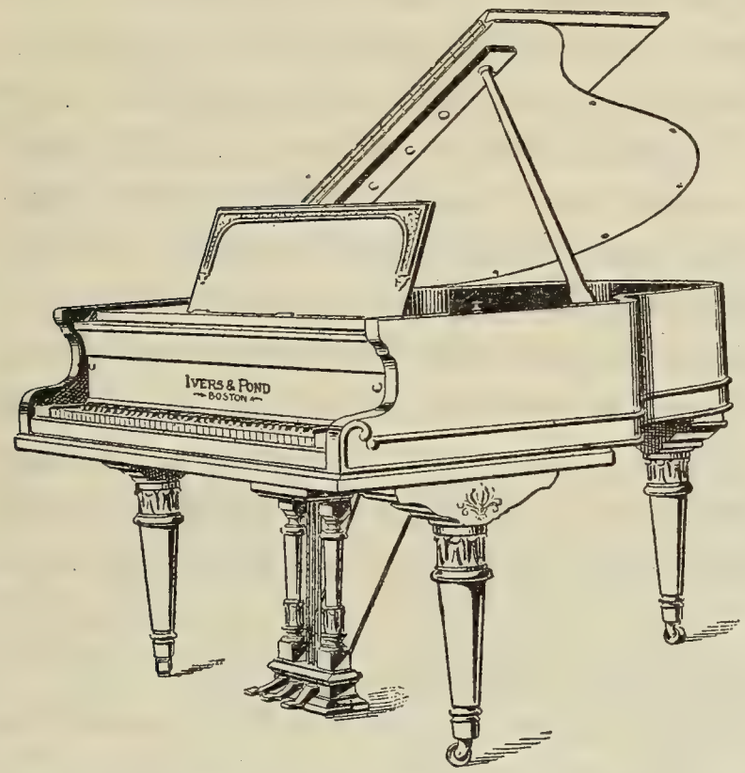

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say — I always find a great difficulty in expression; I launch into a musical treatise, and I must take refuge in illustrative examples: the theme in A-flat major in Schumann's 'Braut von Messina' overture is a good example of a motive in which there is expression of inner love. This theme, I admit, has its weaknesses; it is morbid and too sentimental toward the end, but the ground-mood is exceedingly well caught. I await impatiently the whole score for a just view of your overture, which is full of talent. It is your best work, and your dedication of it to me pleases me mightily. This is the first piece by you which fascinates by the mass of its beauties, and in such a way that one without deliberation can call it good. It is not to be likened to the old drunken Melchisedek, who breaks into a horrible trepak * in the Arbatsky Place, from sheer misfortune. Send me the score as soon as possible. I pant to know it."

Tschaikowsky made some changes; and still Balakireff was not satisfied. He wrote Jan. 22, 1871: "I am much pleased with the introduction, but I do not at all like the close. It is impossible for me to write explicitly about it. It would be better for you to come here where we could talk it over. You have made something new and good in the middle section, the alternating chords on the organ-point above, a little '*à la* Ruslan.' † There is much routine in the close; the whole part after the end of the second theme (D major) is, as it were, pulled violently out of the head. The very end itself is not bad, but why these blows in the last measures? They contradict the contents of the drama, and it is coarse. Nadeshda Nikolajewna ‡ has stricken out these chords with her pretty little hand, and would fain close with a pianissimo."

Nor was Balakireff content with these criticisms. He wrote: "It's a pity that you, or, rather, N. Rubinstein, was in such a hurry about the

* A Russian national dance.

† After the manner of Glinka in his opera, "Ruslan und Ludmilla" (St. Petersburg, 1842).

‡ The wife of Rimsky-Korsakoff. In his final version Tschaikowsky himself struck out the chords.

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publication of the overture. Although the new introduction is far more beautiful, I had the irresistible wish to change certain passages in the overture, and not to dismiss it so quickly, in the hope of your future works. I hope that Jurgenson will not refuse to give the score of the newly revised and finally improved overture to the engraver a second time."

Tschaikowsky wrote, Oct. 7, 1869, that the overture was completed. It was begun Sept. 25, 1869; the sketch was finished October 7; by Nov. 15, 1869, it was scored. In the course of the summer of 1870 it was wholly rewritten: there was a new introduction, the dead march toward the close was omitted, and the orchestration was changed in many passages.

"Balakireff and Rimsky were here yesterday," Tschaikowsky wrote on Jan. 13, 1870; "Balakireff begins to honor me more and more.* . . . My overture pleased them very much, and it also pleases me.

A day or so before the performance Tschaikowsky wrote his brother Modest: "There has already been one rehearsal. The piece does not seem to be ugly. As for the rest — that is known only to the dear Lord!"

The first performance of the overture was on March 4, 1870, at a concert of the Musical Society, Moscow. The work was not successful. Nicolas Rubinstein, who conducted, had just been sentenced to a fine of twenty-five roubles on account of some act of executive severity in the Conservatory. A newspaper on the day of the concert suggested that the

*Tschaikowsky some years afterward wrote letters in which he defined clearly his position toward the "Cabinet" of the neo-Russian school, and also put forth his views on "national music." In a letter written to Mrs. von Meck (Dec. 24, 1877) he described Balakireff as "the most important individuality of the circle; but he has grown mute and has done little. He has an extraordinary talent, which has been choked by various fatal circumstances. After he had made a parade of his infidelity, he suddenly turned devote. Now he is always in the church, fasts, prays to all sorts of relics — and does nothing else. In spite of his extraordinary gifts, he has stirred up much mischief. It was he that ruined the early years of Rimsky-Korsakoff by persuading him that he had nothing to learn. He is the true inventor of the doctrines of this remarkable circle, in which so much undeveloped or falsely developed strength, or strength that prematurely went to waste, is found." Balakireff, born in 1836, still lives in St. Petersburg. He has not been idle of late years, but has written a symphony as well as ingenious pianoforte pieces. Among his earlier orchestral works are symphonic poems ("Tamara" and "King Lear") and overtures with Russian, Czech, and Spanish theme. His oriental fantasia, "Islamei," for pianoforte, is well known in this country, and his "Thomar" was played by the Chicago Orchestra in 1896.

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admirers of Rubinstein should take up a collection at the concert, so that he should not be obliged to serve out the fine in jail. This excited such indignation that, when Rubinstein appeared on the stage, he was greeted with great enthusiasm, and no one thought of overture or concert. Tschaikowsky wrote to Klimenho: "My overture had no success at all here, and was wholly ignored. . . . After the concert a crowd of us supped at Gurin's restaurant. During the whole evening no one spoke to me a word about the overture. And yet I longed so for sympathy and recognition."

During a sojourn in Switzerland that summer Tschaikowsky made radical changes in "Romeo and Juliet." Through the assistance of N. Rubinstein and Karl Klindworth, the overture, dedicated to Mili Alexejewitsch Balakireff, was published by Bote and Boch, of Berlin, in 1871. It soon quickly played in German cities.

But Tschaikowsky was not satisfied with his work. He made still other changes, and, it is said, shortened the overture. The second edition, published in 1881, contains these alterations.

The first performance of "Romeo and Juliet" in America was by the Philharmonic Society of New York, Carl Bergmann conductor, April 22, 1876. The first performance in Boston was by the Symphony Orchestra, Feb. 8, 1890.

The work is scored for piccolo, 2 flutes, 2 oboes, 2 clarinets, cor anglais,

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The overture begins Andante non tanto, quasi moderato, F-sharp minor, 4-4. Clarinets and bassoons sound the solemn harmonies, which, according to Kashkin, characterize Friar Laurence; and yet Hermann Teibler finds this introduction symbolical of "the burden of fate." *

A short theme creeps among the strings. There is an organ-point on D-flat, with modulation to F minor (flutes, horns, harp, lower strings). The Friar Laurence theme is repeated (flutes, oboes, clarinets, cor anglais),

*"I do not think that Romeo is designed merely as an exhibition of a man unfortunate in love. I consider him to be meant as the character of an *unlucky* man,—a man who, with the best views and fairest intentions, is perpetually so unfortunate as to fail in every aspiration, and, while exerting himself to the utmost in their behalf, to involve all whom he holds dearest in misery and ruin." This is the view of Dr. William Maginn, who contrasted Romeo, the unlucky, with Bottom, the lucky man.

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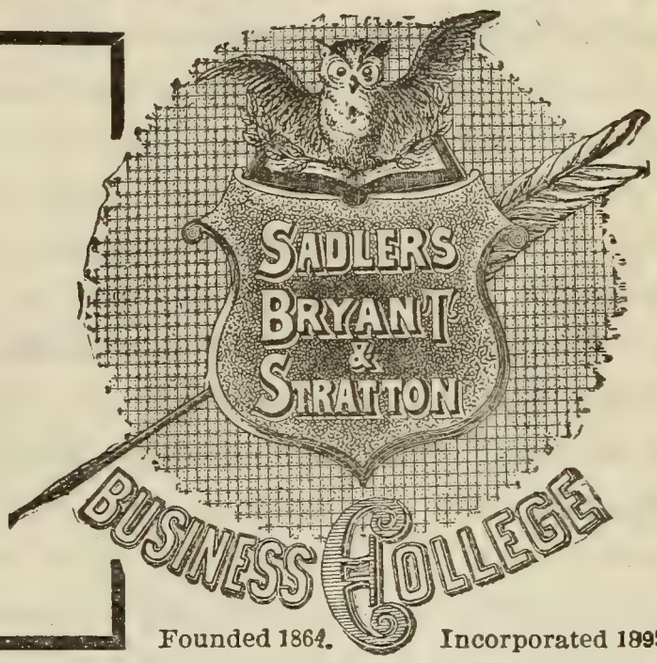

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with pizzicato bass. The ascending cry of the flutes is heard in E minor, instead of F minor as before.

Allegro giusto, B minor, 4-4. The two households "from ancient grudge break to new mutiny." Wood-wind, horns, and strings picture the hatred and fury that find vent in street broils. There is a brilliant passage for strings, which is followed by a repetition of the strife music. Then comes the first love theme, in D-flat major (muted violas and cor anglais, horns in syncopated accompaniment, with strings pizzicati). This motive is not unlike in mood, and at times in melodic structure, Tschaikowsky's famous melody, "Nur wer die Sehnsucht kennt" (Op. 6, No. 6), which was composed early in December, 1869. In the "Duo from 'Romeo and Juliet,'" found among Tschaikowsky's sketches and orchestrated by S. Tanéïeff, this theme is the climax, the melodic phrase which Romeo sings to "O nuit d'extase, arrête toi, O nuit d'amour, étends ton voile noir sur nous!" ("Oh, tarry, night of ecstasy, O night of love, stretch thy dark veil over us!") Divided and muted violins, with violas pizzicati, play most delicate and mysterious chords (D-flat major), which, in the duet above mentioned, serve as accompaniment to the amorous dialogue of Romeo and Juliet in the chamber scene. Flutes and oboes take up the first love theme.

There is a return to tumult and strife. The theme of dissension is developed at length, and the horns intone the Friar Laurence motive. The strife theme at last dominates in fortissimo until there is a return to the mysterious music of the chamber scene (oboes and clarinets, with murmurings of violins and horns). The song grows more and more passionate until Romeo's love theme breaks out, this time in D major, and is combined with the strife theme and the motive of Friar Laurence in development. A tremendous burst of orchestral fury, and there is a descent to the depths, until 'cellos, basses, bassoons, alone are heard, until they die on low F-sharp with roll of kettle-drums. Then silence.

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This song, composed in 1796, was published at Vienna in 1797, and the title was as follows: "'Adelaide,' by Matthison. A cantata for voice and pianoforte accompaniment, set to music and dedicated to the poet Ludwig van Beethoven." The original price of the song was forty kreutzers.

Einsam wandelt dein Freund in Frühlings-garten,
Mild vom lieblichen Zauberlicht umflossen
Das durch wankende Blüthen-zweige zittert,
Adelaide!

In der spiegelnden Fluth im Schnee der Alpen,
In des sinkenden Tages Goldgewölken,
Im Gefilde der Sterne strahlt dein Bildniss,
Adelaide!

Abend-lüftchen im zarten Laube flüstern,
Silberglöckchen des Mais im Grase säuseln,
Wellen rauschen, und Nachtigallen flöten,
Adelaide!

Einst, O Wunder! entblüht auf meinem Grabe,
Eine Blume der Asche meines Herzens;
Deutlich schimmert auf jedem Purpurblättchen:
Adelaide!

John Oxenford's English version is as follows: —

Through the garden of Spring I freely wander,
While soft light with its magic falls around me,
Having first through the branches flitted trembling,
Adelaide!

On the face of the lake, on snowy mountains,
In the clouds that the setting sun has tinted,
'Mid the stars scatter'd o'er us, beams thy image,
Adelaide!

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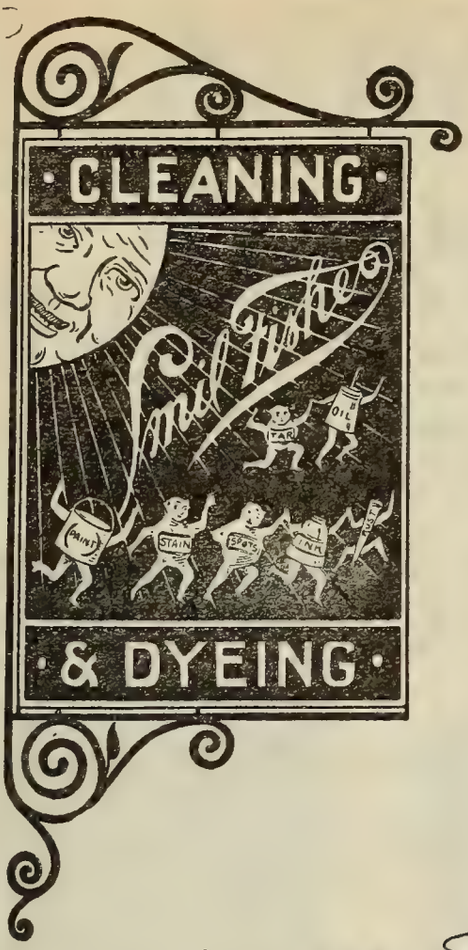

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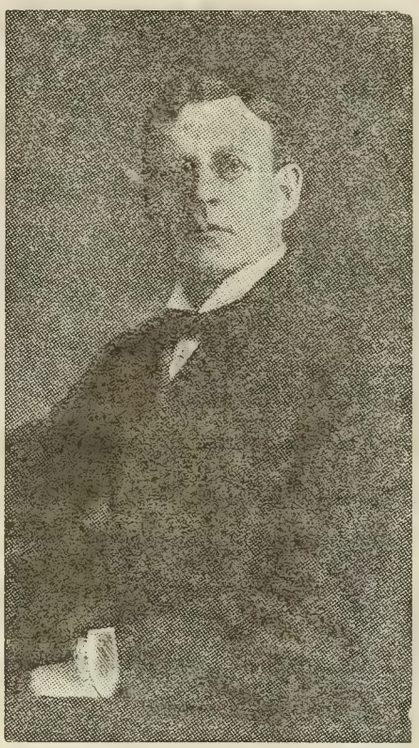

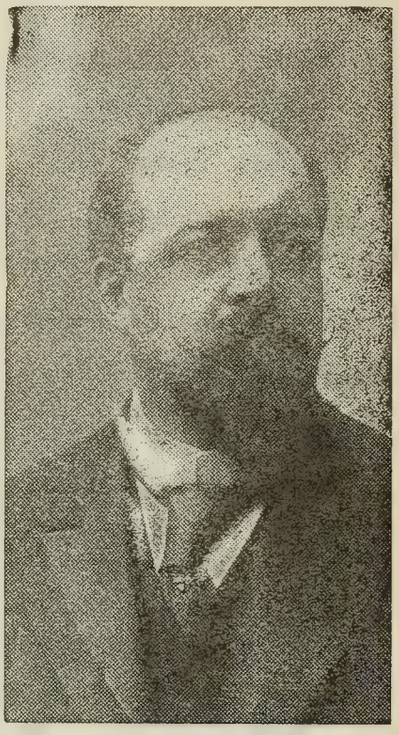

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Adelaide!

SYMPHONY IN C MAJOR, NO. 9 . . . . . FRANZ SCHUBERT.

(Born at Lichtenthal, Vienna, Jan. 31, 1797; died at Vienna, Nov. 19, 1828.)

The manuscript of this symphony, numbered 7 in the Breitkopf & Härtel list and sometimes known as No. 10, bears the date March, 1828. It is said that Schubert gave the work to the Musikverein of Vienna for performance; that the parts were distributed; that it was even tried in rehearsal; that its length and difficulty were against it, and it was withdrawn on Schubert's own advice in favor of his earlier Symphony in C, No. 6 (written in 1817). All this has been doubted; but the symphony is entered in the catalogue of the society under the year 1828, and the statements just quoted have been fully substantiated. Schubert said, when he gave the work to the Musikverein, that he was through with songs, and should henceforth confine himself to opera and symphony.

It has been said that the first performance of the symphony was at Leipsic in 1839. Is this statement true? Schubert himself never heard the work; but it was performed at a concert of the Gesellschaft der Musikfreunde, Vienna, Dec. 14, 1828, and repeated March 12, 1829. It was then forgotten, until Schumann visited Vienna in 1838, and looked over the mass of manuscripts then in the possession of Schubert's brother.

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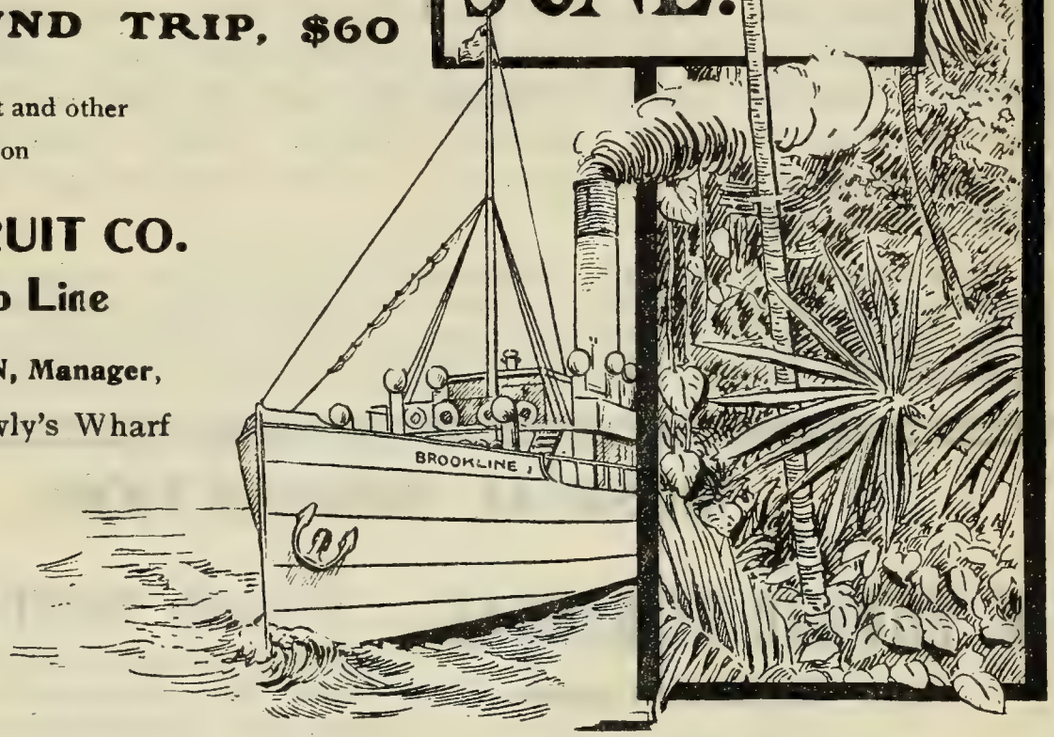

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Ferdinand. Schumann sent a transcript of the symphony to Mendelssohn for the Gewandhaus concerts, Leipsic. It was produced at the concert of March 21, 1839, under Mendelssohn's direction, and repeated three times during the following season,— Dec. 12, 1839, March 12 and April 3, 1840. Mendelssohn made some cuts in the work for these performances. The score and parts were published in January, 1850.*

The first performance in Boston was at a concert, October 6, 1852, when the small orchestra was led by Mr. Suck. We are told that on this occasion the first violins were increased to four, two extra 'cellos took the place of the bassoons, and a second oboe was added. The Germania Orchestra played the symphony in 1853 and 1854, and the first performance at a Philharmonic Concert was on March 14, 1857.

The first performance in New York was on January 11, 1851, by the Philharmonic Society, led by Mr. Eisfeld.

The manuscript is full of alterations, and as a rule Schubert made few changes or corrections in his score. In this symphony alterations are found at the very beginning. Only the Finale seems to have satisfied him as originally conceived, and this Finale is written as though at headlong speed.

The symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, kettle-drums, strings. There is a story that Schubert was afraid he had made too free use of trombones, and asked the advice of Franz Lachner.

The second theme of the first movement has a decidedly Slav-Hungarian character, and this character colors other portions of the symphony both in melody and general mood.

The rhythm of the scherzo theme had been used by Schubert as early as 1814 in his quartet in B-flat. It may also be remarked that the scherzo is not based on the old menuet form, and that there is more thematic development than was customary in such movements at that period.

There is a curious tradition — a foolish invention is perhaps the better phrase — that the Finale illustrates the story of Phaëton and his celebrated experience as driver of Apollo's chariot. Others find in the Finale a reminiscence of the terrible approach of the Stone-man toward the supper-table of Don Giovanni.

* Hanslick said in "Geschichte des Concertwesens in Wien" (Vienna, 1869) that the sixth, not the ninth, symphony was performed at the concert in Vienna, Dec. 14, 1828; that the ninth was first heard in Vienna in 1839, when only the first and second movements were played, and separated by an aria of Donizetti; that the first complete performance at Vienna was in 1850. Grove makes the same statement. But see Richard Heuberger's "Franz Schubert" (Berlin, 1902), p. 87.

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Georg Schumann . . . . Overture, "Liebesfrühling"

(First time.)

Camille Saint-Saëns . Concerto for Pianoforte, No. 2, in G minor, Op. 22

I. Andante sostenuto (G minor) 4–4
II. Allegretto scherzando (E-flat major) 6–8
III. Presto (G minor) 4–4

Schubert . . . . . Symphony in C major, No. 9

I. Andante. Allegro, ma non troppo.
II. Andante con moto.
III. Scherzo: Allegro vivace. Trio.
IV. Finale: Allegro vivace.

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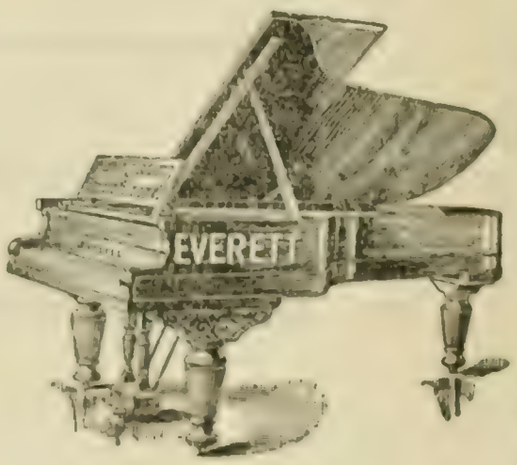

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Overture, "The Dawn of Love," Op. 28 . . . Georg Schumann.

(Born Oct. 25, 1866, at Königstein; now living at Berlin.)

This overture, entitled "Frühlingsfeier" ("The Celebration of the Return of Spring"), was produced at a concert of the Philharmonic Orchestra, Berlin, Mr. Nikisch conductor, for the benefit of its Pension Fund, April 1, 1901. The programme of that concert stated that the composer intended to picture in music "not only the mood of Nature in the height of bloom, but still more the jubilation which bursts forth from the full feelings of man in the flush of his being." The overture was criticised at the time as being too energetic an expression of the musical thoughts suggested by the title. Perhaps it was for this reason that Schumann changed the title to "The Dawn of Love."

The overture was performed at an Arion Concert, New York, Nov. 16, 1902.

It is scored for piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, double-bassoon, 4 horns, 1 cornet à pistons, 2 trumpets, 3 trombones, bass tuba, kettle-drums, triangle, cymbals, strings. It is dedicated to the Grand Duchess Elisabeth von Oldenburg.

The overture does not call for analysis either as programme music or on account of any marked departures from conventional form. It opens Allegrissimo con anima, G major, 6-8, with a few measures of quickly repeated chords in the wood-wind, against which the chief theme of the overture is introduced by the 'cellos. This theme with its development, a subordinate theme also of joyful character, and a return of the first

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theme in the violins form the first section. The second section with the song theme is un poco tranquillo, 2-4. There are passages in dialogue for wood-wind and strings, with solos for various instruments. There is a return, pianissimo, to tempo primo, in which there is a still more extended use of the thematic material of the first section. Again passages of contrast, tranquillo, after which there is a long and exultant peroration.

***

Georg Alfred Schumann was a pupil of C. A. Fischer, B. Rollfuss, and Fr. Baumfelder at Dresden. From 1881 to 1888 he was a student on the Holstein foundation at the Leipsic Conservatory, where he studied with Reinecke, Jadassohn, and Zwintscher. From 1891 to 1896 he conducted a choral society and also symphony concerts at Dantzic. In 1896 he was chosen conductor of the Philharmonie (orchestral and choral) at Bremen. In 1900 he was called to Berlin as the conductor of the Singakademie. Schumann, who is also busied as a solo and chamber concert pianist, has composed two symphonies (the one in B minor was awarded a prize); a serenade for orchestra; an orchestral suite, "Zur Karnevalszeit" (Berlin, 1899); "Amor und Psyche," cantata for chorus and orchestra (1888); quintet for pianoforte and strings; quartet for pianoforte and strings; pianoforte trios; sonata for violin and pianoforte, also one for 'cello and pianoforte; pianoforte pieces, songs, etc. He is best known in this country by his Symphonic Variations for orchestra on the choral, "Wer nur den lieben Gott lässt walten" (Bremen, 1899), performed at Chicago, Oct. 20, 1900, and at Boston, Oct. 26, 1901.

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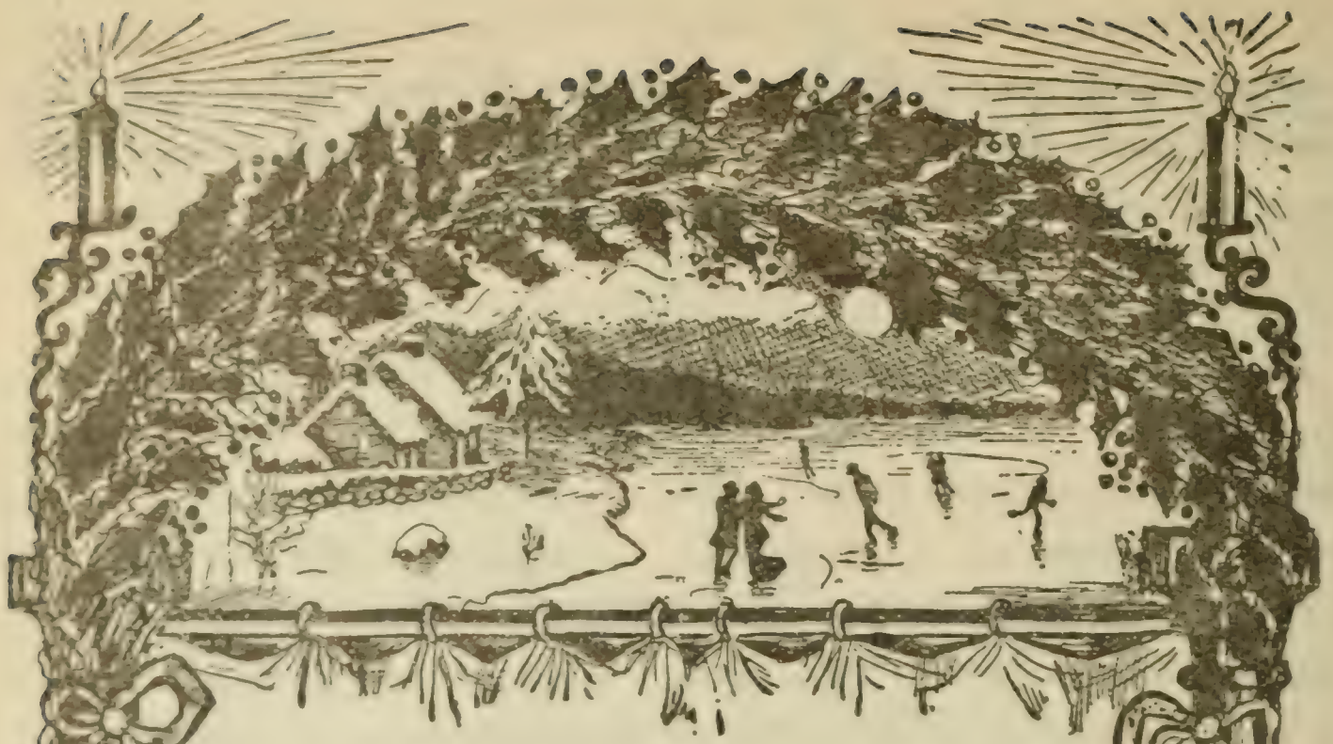

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Concerto for Pianoforte, No. 2, in G minor, Op. 22.

Camille Saint-Saëns.

(Born in Paris on Oct. 9, 1835; still living.)

Saint-Saëns composed this concerto in 1868. He was the pianist when the work was performed for the first time at the Cirque d'Hiver, Paris, Dec. 13, 1868. He was also the pianist in the performance at the conservatory, Dec. 19, 1869. Mr. B. J. Lang was the pianist when the concerto was performed for the first time at a concert of the Philharmonic Society of New York, Dec. 9, 1876.

The following analysis is by Mr. W. F. Apthorp: —

The first performance of this concerto in Boston was by Mr. B. J. Lang, at a concert of the Harvard Musical Association on Feb. 3, 1876.

The first movement opens with a free contrapuntal cadenza for the pianoforte alone, Andante sostenuto in G minor (4-4 time, but with no bars marked in the score up to the point where the orchestra enters). This cadenza begins with a sort of free adaptation of the old clavecin style to the modern pianoforte, but grows more brilliant and modern in character as it goes on. Then the orchestra enters fortissimo with two great chords of the tonic and dominant (first inversion), very like those which introduce the opening slow movement of Mozart's overture to "Don Giovanni," followed by a vigorous phrase in a strongly marked rhythm. A recitative-like phrase in the oboe, accompanied at first by the pianoforte, then by the strings pizzicati, leads to the presentation of the first theme by the pianoforte alone, the strings soon coming in with an accompaniment during the

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development. Some imitations between the pianoforte and the strings and wood-wind lead to a subsidiary theme in the relative major (B-flat), given out by the pianoforte, some of the phrases being reinforced by the wood-wind. A new episodic phrase in the clarinet, accompanied by repeated chords in the flutes and horns and rapid running passages in the pianoforte, leads to a change of tempo, più animato, and the solo instrument begins a long climax of brilliant passage-work, rapid double thirty-second notes in the right hand against slow arpeggj in the left being succeeded by more and more brilliant "double-shuffle" octaves and chords, accompanied at first by sustained harmonies in the strings and wood-wind, then by the whole orchestra. The climax goes on, sempre più animato e crescendo, until the tempo becomes twice as fast as before; then, with a sudden return to the original slower tempo, the first theme returns fortissimo in G minor in the violins, violas, and 'celli in octaves, against a perfect whirlwind of octaves and double arpeggj in the pianoforte. This outburst is followed by a continuation of the theme in the pianoforte alone, the right hand playing the melody in octaves and the left rolling out long rising and falling arpeggj; soon the melody passes into the flute, oboe, and clarinet in octaves, the solo instrument keeping up its arpeggio accompaniment. A brilliant unaccompanied cadenza for the pianoforte follows, in which figures from the first theme are worked out. Toward the end the orchestra comes in again and leads to a coda, in which we hear once more the contrapuntal passage with which the movement opened, but now accompanied by the orchestra. It ends with a repetition of the strong orchestral passage which first introduced the principal theme. This movement has nothing of the

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symphonic form usual in first movements of concertos. Indeed it is really the slow movement of the composition. The cyclical form of this concerto is, accordingly, defective, like that of Beethoven's sonata in C-sharp minor, Op. 27, No. 2; what would be technically the first movement is omitted by the composer.

The second movement, Allegretto scherzando, in E-flat major (6-8 time), corresponds to the scherzo in character, though its form is that of a first movement. A pizzicato chord in the strings and some rapid rhythmic pulsations in the kettle-drums lead to the exposition of the dainty, nimble first theme by the pianoforte alone; this theme is then further developed by both pianoforte and orchestra, either in alternation or together. The second theme appears in B-flat major, the melody being sung by various wind and stringed instruments against a sort of guitar accompaniment in a very original rhythm in the pianoforte. The solo instrument soon takes part in the development, which is followed by a light, breezy little conclusion-theme in the pianoforte, accompanied by a tremolo in the strings, with now and then a soft chord in the wood-wind. Then comes a short free fantasia, and a third part which bears quite the conventional relations to the first. The movement ends pianissimo with a brief coda.

The third movement, Presto, in G minor (4-4 — really 12-8 — time), is a brilliant, rushing Saltarello. Two measures of rapid triplets in the bass of the pianoforte are followed by a repetition of the figure by all the strings against a loud G minor chord in the wind and kettle-drums. Then the solo instrument launches out upon the first theme, which it develops, sparingly accompanied by the orchestra. Some subsidiary passage-work leads to

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a sudden modulation to A major, in which key the second theme enters. The cyclical subsidiary rhythm is now abandoned, the melody is played on the pianoforte to a clattering accompaniment of repeated eight-notes in the wood-wind and horns. Some more subsidiary passage-work, in which the cyclical rhythm returns once more, and a short conclusion-theme, end the first part of the movement. In the free fantasia the first and second themes are elaborately worked out by the pianoforte, the working-out of the first theme being accompanied by sustained harmonies in the strings, which make way for the clattering of the wind instruments whenever the second theme appears. This working-out is followed by an episode in which the wind-wind and horns, reinforced later on by the strings, play a solemn chord in full harmony against an elaborately repeated roll-figure in the pianoforte. This figure of the pianoforte is taken from the second theme. After the chord has been thus played through it ever whole-notes, it is repeated more strongly in half-notes, the pianoforte still keeping up its repetitions of the roll. Some brilliant passage-work for the pianoforte leads over to the third part of the movement. This rondo is wholly regular in relation to the first part, the second theme now coming in D major (dominant of the principal key). A dashing coda, in which there are some striking effects like the tolling of great bells, ends the movement.

The concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 pair of kettle-drums, and the usual strings, to which is added 1 pair of cymbals and triangle in the third movement. The score is dedicated to Mme. A. de Villers, née de Bülow.

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ENTR'ACTE.

LISZT AND WAGNER.

(From *Pall Mall Gazette.*)

The position of Liszt in the musical world cannot but be considered as curious. Not recognized nearly to the extent of his real merits, he is used as a sort of convenient stalking-horse when an antagonistic critic desires to be angry with somebody, he knows not wherefore, and with certain aspects of music, he knows not why. The task of proving the righteousness of anger on occasions of this sort is not, one may say at once, a very difficult affair. There are as many stock phrases to be used of Liszt when a man has a mind to abuse him as are to be found in Ahn's "First Course in French" when it is desired that the young mind should learn the daily phrases of customary life. We know them, all of us. The kind of thing is summed up deliciously in Sir F. Burnand's "The lion is eating the gardener; and call me at four in the morning."

Stereotyped so are the phrases that you encounter concerning the work of Liszt. "Brilliant and showy," "shallow and insignificant," "flashy and cold," "dazzlingly uninspired" — this is practically the stock-in-trade when the conventional criticism on Liszt, as he is regarded here and there somewhat thoughtlessly, has to be uttered, as recently it was uttered in a weekly contemporary. It is difficult to tilt against a melodramatic tradition — for in all wrong traditions there is a world of melodrama; but that need not prevent one from attempting to disentangle the melodramatic Liszt from the man as he really was in his purpose and in his ambition, no less than in his achievement.

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Incidentally, through the direct line of Wagner, Liszt made his influence felt upon the whole world of modern music. Let it be granted that in his magnificent efforts to encourage a new order of things his personal contribution to that which was to be is at times inchoate, at times diffuse and violent; there still, however, remains a large residuary element in his compositions which, if not of the purest gold, is of the finest silver. Let us grant, too, that there was something of the virtuoso so ingrained in him that he could not shake it off, even in the hour of composition. The whole trend of his life leaned towards the side of virtuosity; nothing could have been more natural, therefore. The fact remains, however, that the

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virtuoso was not necessarily too much for the writer, in the long run; and we have but small sympathy with the wholesale condemnation which scornfully dismisses to the rag-bag the work of one who was so powerful an influence in directing the stream of destiny in the progress of musical thought.

It appears to be the destiny of Liszt, then, in some respects to share the fate of all the "forerunners." They prepare the way; they look ahead; they call to the great artists to follow them; and because the great artists hear the call these come into a prepared kingdom. In regard to Liszt, however, we have qualified the thought with the words, "in some respects." For, as a matter of fact, the actual body of work which he has left behind him by no means deserves, apart from its immediate effect on the art of the future, to come under the ban of cheap curses and contemptuous cursoriness of allusion. It possesses at times singular qualities that make for endurance; and, though it would be absurd to extol it with unreasonable superlatives, it is equally absurd to condemn it with wholesale dismissal.

DON JUAN IN OPERA, OPERETTA, AND BALLET.

Some say that Don Juan Tenorio was the Lord d'Albarron de Grenade, or the Count of Marana, or Juan Salazar mentioned by Bernal Diaz del Castillo, or Juan of Salamanca. Some have traced to their own satisfaction his family tree: thus Castil-Blaze gives the coat of arms of the Tenorio family, "once prominent in Seville, but long extinct." Others find the hero and the Stone Man in old legends of Asia, Greece, Egypt.

Such researches are harmless diversions.

We do know that in the fifteenth and sixteenth centuries in Spain an "auto" or religious drama entitled "Ateista Fulminado" was acted in

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churches and monasteries. The chief character was a dissipated, vicious, atheistical fellow, who received exemplary punishment at the foot of an altar. A Portuguese Jesuit wrote a book on this tradition, and gave to the hero adventures analogous to those in the life of Don Juan. There was also a tradition that a certain Don Juan ran off with the daughter of the Commander Ulloa, whom he slew. Don Juan in pursuit of another victim went to the monastery of St. Francis at Seville, where they had raised a marble tomb to the commander, and there the rake was surprised and slain. The monks hid the corpse, and spread the report that the impious knight had insulted and profaned the tomb of his victim, and the vengeance of heaven had removed the body to the infernal regions.

On these traditions Tirso de Molina may have founded his celebrated play, which in turn has been the source of so many dramas, operas, pantomimes, ballets, poems, pictures, tales.

Here we are concerned only with Don Juan in music. They that wish to read about the origin of the legend and "El Burlado" may consult Magnabal's "Don Juan et la Critique Espagnole" (Paris, 1893); the pages in Jahn's "Mozart" (1st ed. 4th vol.); "Molière, Musicien," by Castil-Blaze, Vol. I. (Paris, 1852); Barthel's preface to Lenau's "Don Juan" (Reclam edition); Rudolf von Freisauff's "Mozart's Don Juan" (Salzburg, 1887).

August Rauber has written a book, "Die Don Juan Sage im Lichte biologischer Forschung," with diagrams (Leipsic, 1899).

A remarkable study is that by Armand Hayem, "Le Don Juanisme" (Paris, 1886). It should be read in connection with Barbey d'Aurevilly's "Du Dandysme et de Georges Brummell."

***

In Tirso de Molina's comedy these women figure: the Duchess Isabella; Thisbe, a fisher maiden; Donna Anna de Ulloa; Aminta, a village

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maiden who was on the point of marrying a peasant. Don Juan invites the statue of Donna Anna to supper. The statue accepts, calls, and drags him down to hell.

This comedy was translated into Italian by Onofrio Gilberti. It was then entitled "Il Convitato di Pietra," and performed at Naples in 1652. There were other Italian versions in that year. A play founded at least on Gilberti's version was played in Italian at Paris in 1657. Dorimon's French version of the old comedy, "Le Festin de Pierre," was played at Lyons in 1658, and de Villiers's *tragi-comédie* at Paris in 1659.

The opera librettists first began with these old comedies. And here is a list that is no doubt imperfect: —

"Le Festin de Pierre," vaudeville by Le Tellier at the Foire Saint-Germain, 1713. The final ballet in the infernal regions made such a scandal that the piece was suppressed, but it was afterwards revived.

"Don Giovanni," ballet by Gluck (Vienna, 1761). The characters were Don Giovanni, his servant, Donna Anna, and her father, and the guests at the feast.

"Il Convitato di Pietra," by Righini (Vienna, 1777). In this opera the fisher maiden was introduced.

"Il Convitato di Pietra," by Calegari (Venice, 1777).

"Il Convitato di Pietra," by Tritto (Naples, 1783).

"Don Giovanni," by Albertini (Venice, 1784).

"Don Giovanni Tenorio," by Gazzaniga (Venice, 1787). Goethe saw it at Rome, and described the sensation it made. "It was not possible to live without going to see Don Giovanni roast in flames and to follow the soul of the Commander in its flight toward heaven."

"Il Convito di Pietra," by Gardi (Venice, 1787).

"Don Giovanni," by Mozart (Prague, Oct. 29, 1787).

"Don Giovanni," by Fabrizi (Fano, 1788).

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"Nuovo Convitato di Pietra," by Gardi (Bologna, 1791).

"Il Dissolto Punito," by Raimondi (Rome, about 1818).

"Don Giovanni Tenorio," by Don Ramon Carnicer (Barcelona, 1822).

"Il Convitato di Pietra," by Pacini (Viareggio, 1832).

"Don Juan de Fantaisie," one-act operetta by Fr. Et. Barbier (Paris, 1866).

"The Stone-guest" ("Kamennoï Góst"), left unfinished by Dargomyszki, orchestrated by Rimsky-Korsakoff, and produced with a prelude by Cesar Cui at St. Petersburg in 1872. The libretto is a poem by Pouchkine. The opera is chiefly heightened declamation with orchestral accompaniment. There is no chorus. There are only two songs. The composer, a sick man during the time of composition, strove only after dramatic effect, for he thought that in opera the music should accent only the situation and the dialogue. The commander is characterized by a phrase of five whole tones that mount and descend diatonically. The opera does not last two hours.

"Il Convitato di Pietra," by Manent (Barcelona, 1875).

"Il Nuovo Don Giovanni," by Palmieri (Triest, 1884).

"La Statue du Commandeur," pantomime, music by Adolphe David (Paris, 1892). In this amusing piece the Statue loses his dignity at the feast, and becomes the wildest of the guests. He applauds the dancers so heartily that he breaks a finger. He doffs his helmet and joins in a can-

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can, and forgets to take his place on the pedestal in a square in Seville. Consternation of the passers-by. Suddenly the Statue is seen directing unsteady steps. Don Juan and other revellers assist him to recover his position and his dignity.

***

And here may be added:—

"Don Juan et Haydée," cantata by Prince Polognac (St. Quentin, 1877). Founded on the episode in Byron's poem.

"Ein kleiner Don Juan," operetta by Ziehrer (Budapest, 1879).

"Don Juan Fin de Siècle," ballet by Jacoby (London, 1892).

THE ESTERHÁZY ORCHESTRA.

Not until Paul Anton Esterházy was at the head of his family (1734) was the princely orchestra strengthened by the addition of flute, oboe, trombone, and kettle-drums. At Eisenstadt the orchestra had developed slowly. Nicolaus (†1645) delighted in a harp player. Paul (1635–1713) was devoted to his church as well as to diplomacy, the arts, science, and charity, and he was particular about church song, his trumpeters, drummers, male sopranos. Stringed instruments, bassoons, aided the organ. Michael (†1721) had his court musicians, singers, lute-players, drums and trumpets, chapel-master.

Maria Octavia ruled during the minority of her son Paul Anton (born in 1711). Her choir was made up of a female soprano, a male soprano afterward a tenor, a male alto, two basses. The orchestra was composed of two violins, a double-bass, a bassoon, to serve with the organ. But a

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chapel-master, G. J. Werner, was appointed under her, and he was ambitious.

After Paul's accession any one of his household who could sing or play an instrument was compelled to join choir or orchestra. Servants in those days were expected to fulfil such duties. An advertisement appeared in a newspaper of Vienna in 1789: "Wanted: a servant who is an excellent violinist and can accompany difficult pianoforte sonatas."

Werner had given all his strength to the church services. Haydn was appointed second conductor in 1761 at a salary of 400 florins a year. Paul Anton died in 1762.

His brother Nicolaus succeeded him. Haydn's salary was raised to 600 and then to 782 florins (about $400) a year, and new musicians were engaged. Werner died in 1766, and Haydn was then sole conductor.

Now Haydn had written symphonies for the orchestra at Eisenstadt, among them "Le Matin," "Le Midi," "Le Soir," and for what sort of an orchestra? There were 4 or 5 violins, 1 'cello, 1 double-bass, 1 flute, 2 oboes, 2 bassoons (one of them a violinist), 2 horns, at the most fourteen or fifteen besides trumpeters and drummers.

Soon after Werner's death the Prince rebuilt an old hunting-place near Süttör, turned it into a summer palace, called it Esterház; and at Esterház orchestra and conductor were lodged for the greater part of the year.

The orchestra at Esterház consisted of from sixteen to twenty-two players. There were never over 3 first and 3 second violins; there were 2 violas, 2 double-basses, 1 'cello; there were flute, 2 oboes, 2 bassoons, 4 horns; and according to need there were trumpets and drums. Clarinets were used only from 1776 to 1778.

The rehearsals were in the morning. Performances before the Prince or his guests were in the afternoon. Concerts of both vocal and instru-

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mental music were given occasionally in the evening. String quartets were played in the Prince's own music-room. There was table music in the great hall at special feasts; but for smaller and family dinners singers or virtuosos were employed.

* * *

"Table music"! What bitter reproaches have been made against Haydn and Mozart for writing music to cover the noise of dishes or heavy eaters! Yet for centuries there has been a friendly tie between music and eating, from ancient Egyptian days to those of Rigo.

"The harp and the viol, the tabret and pipe," were in the feasts of the Hebrews. There was music at the banquet where Tamburlaine the Great drank koumiss, hydromel, and wine, and served golden and bejewelled crowns to his generals as a second course; at the Pompeiian junketings of Prince Napoleon at the beginning of the Second Empire; at the dinner of Catherine I. of Russia with oysters from Holstein and wine from Hungary; at the little but infamous suppers of Louis XV.; at the feast where Cortez envied Montezuma; at the meal which two kings of the island of Horn shared with Van Schouter, the Dutch wanderer. Horace Walpole flirted with Madame de Boufflers as they ate to the sound of horn and hautboy. Among the ancient Greeks the flute player sharpened intoxication by choosing the Phrygian mode. In Iceland, in 1660, the music was like the behavior of the eaters, without rule or art, enraged.

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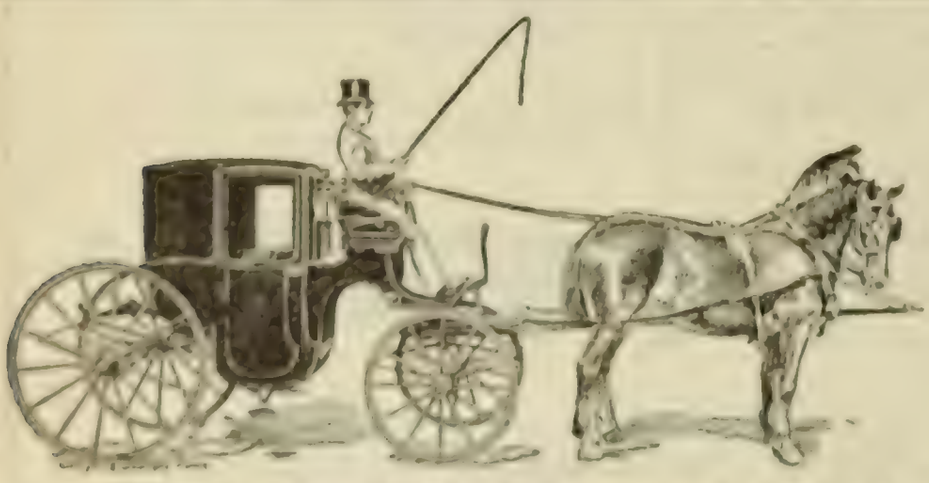
It was the fashion in 1764, at London, to sup in the open air not far from a band. Samarcand and Janina, Teheran and Carcassonne, knew the same sight. The organ that was built by the Arabian Ja'afar and sent by the Caliph Hárún al-Rashid to Charlemagne was placed in a dining-hall, and, if Walafrid Strabo is worthy of belief, its softness of tone was so exquisite that it induced the death of a young woman. Don François Oica, the cunning priest of Naples, devised "harmonious" doors for a banquet chamber, which, when they opened or shut, discoursed sweet music. Grace was sung in many lands, and is sung to day in England; and the notes were found on the equipage of the table. Music embellished the coronation feast of Henry of Navarre and the more humble meal of honest Monsieur Jourdain. And when Ajib, son of Khazib, the third Kalandar, a king and the son of a king, told his wondrous tale before the three ladies of Baghdad and their guests in that book of books, the Book of the Thousand Nights and a Night, he told of the forty damsels, sumptuously dressed and ornamented and one and all as bright as moons, who welcomed him in the palace builded of khalanj, lign-aloes, and sandal-wood, plated with red gold and studded with all manner emeralds and costly gems, the palace towering high in air, the palace of the forty chambers, one of which was not to be entered. Trays were laid at nightfall and "spread with flowers and fragrant herbs and fruits, fresh and dried, and confections in profusion. At last they brought out a fine wine-service with rich old wine; and we sat down to drink, and some sang songs and others played the lute and psaltery and recorders and other instruments, and the bowl went merrily round. Hereupon such gladness possessed me that I forgot the sorrows of the world one and all and said: 'This is indeed life; O sad that 'tis fleeting!'"

Whether music aids digestion is an open question. Ange Goudar ate



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his chicken during an andante, for he feared lest indigestion would follow keeping pace with the heels of a jig. Dr. Veron stoutly affirmed he could not digest without music. Let Michael Mail be summoned as a witness from Thomas Hardy's "Under the Greenwood Tree": —

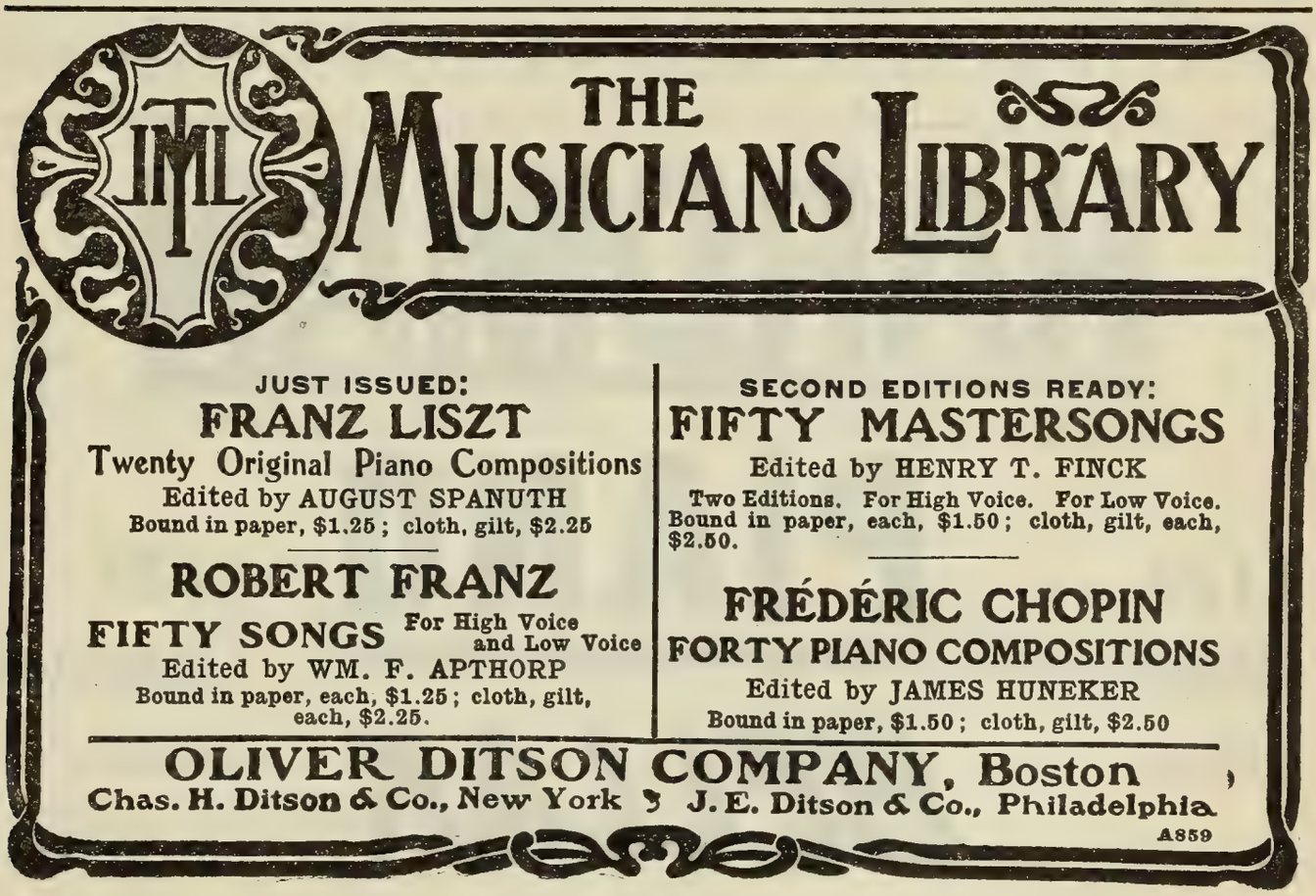
"Truly, now, there's a friendly tie of some sort between music and eating. Once I was sitting in the little kitchen of the Three Choughs at Casterbridge, having a bit of a dinner, and a brass band struck up in the street. Such a beautiful band as that were! I was sitting eating fried liver and lights, I well can mind — ah, I was! and to save my life I couldn't help chawing to the tune. Band played six-eight time; six-eight chaws I, willy-nilly. Band plays common; common time went my teeth among the fried liver and lights as true as a hair. Beautiful 'twere! Ah, I shall never forget that there band!"

And Grandfather James, "with the absent gaze which accompanies profound criticism," exclaimed, "That's as musical a circumstance as ever I heard of."

***

Three was a theatre at Esterház for operas, dramas, and comedies. There was another theatre for marionettes, and Haydn wrote incidental music for one theatre as well as for the other. Wandering virtuosos were hired to play with the orchestra, and foreign singers were welcomed. The orchestra and choir were a family with common interests. They lived in one house, which had seventeen rooms on the ground floor and thirty-seven in the floors above. There were eleven married couples with two rooms apiece, sixteen bachelor musicians, two in a room. Certain singers and musicians had a room apiece; and Haydn, with his sour wife, had three rooms.

The concert-master, Luigi Tomasini, had a salary of 800 gulden a year. The other members of the orchestra were paid as follows: violinist, from



250 to 480 gulden (against 250 to 300 at Vienna); 'cellist, 430 (against 250 to 300); double-bass, 400 (against 300); bassoonist, 300 to 400 (against 250 to 350); a horn-player, 300 to 500 (against 250 to 350). The musician at Esterház also received free lodging, six to nine casks of wine twenty to thirty pounds of candles, three to six cords of fire-wood, and every two years a summer or winter uniform.

For this orchestra of from sixteen to twenty-two players Haydn wrote symphonies, among them "The Chase," while in the service of the Prince (Nicolaus died in 1790, and Anton, his successor, dismissed the orchestra, except a few members to play in church service); and these symphonies are played to-day in huge rooms with a body of strings such as is busied in works by Wagner or Richard Strauss.

BERLIOZ: THE "GRAND TRAITÉ."

BY VERNON BLACKBURN.

Among the saddest and most hopeless books in the language is Haydon's Memoirs. Its revelation of a cherished ideal of self which was utterly unreasonable, futile, and untrue, and of a consequent tragedy climbing towards the awful crisis when, as it seems, the victim was suddenly faced by the discovery of his own imposture, and in the agony of realization wiped out his life, is one of those histories of our kind of which a man makes haste to put away the memories.

It is passing strange that an examination of Berlioz's "Grand Traité d'Instrumentation et Orchestration Modernes" should strongly recall that great and impotent tragedy. But the reason lies in the contrast. Berlioz also was consumed with that passion for self, was filled with that triumphant

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belief and confidence in self, which compose the grinding pathos of Haydon's life. Like Haydon calling unto Haydon, Berlioz created an ideal Berlioz whose virtues he never ceased from celebrating and over whose perfections he can never refrain from expressing a complete complacency. The passion of the two men was very similar, their manner of assertion was the same. Had it been possible for Haydon to declare himself through the medium of one great work of art, tragedy there might have been in his life, essential pathos none. And it is precisely this summing up of self, this justification of self, which Berlioz has contrived to effect in the composition of his "Grand Traité."

In the "Mémoires" and in the "Berlioz Intime" we have indeed a Berlioz and a Berlioz; each is amusing, and each is sovereignly magnificent. Each is, in a sense, a veritable human being, although the one is used to give the other the lie direct with extreme frequency. But if you desire to measure the true genius of Berlioz, the art of his criticism, the quality of his music, finally his miraculous instinct for orchestration, it is to the "Grand Traité" that you must go. The book is, in the first place, all instrumental music known to him, in miniature. Ranging from violins to tomtoms, including betwixt these extremities some sixty instruments, he expounds, he illustrates, he rhapsodizes, he warns. For his examples he brings specimens, selected (as one might sift gold dust from a barrel of sand) with the nicest sense of their value and of their bearing upon the point at issue, from the work of nearly every master of music — including Berlioz. Here then let us strike the first personal note of the book, its imperturbable and splendid pride. Since he did often achieve unique effects by specialised instrumentation, Berlioz here stands side by side with other masters who have also accomplished this achievement. Here are no apologetic notes which could only charm this lofty impudence into a vain humility — of all forms of humility the least tolerable. More, he

Frederick E. Hahn

(VIOLINIST)

Ellis Clark Hammann

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will have no doubts nor hesitations over his judgments. He passes the great masters in review with a monumental sense of security. He dominates them with his personality. Not that they seem thereby to be any the less great; but it is Berlioz who for the moment is the master-mage, the master-alchemist, mingling in the crucible all these elemental greatnesses into a true philosopher's stone of orchestration.

There is a memorable sentence near the beginning of the "Mémoires" recording the initial difficulty which Berlioz experienced in moulding the combination of note with note into an expression of fit harmony. He records the dry mechanical processes by which he toiled, until, on a stroke, in a flash, the secret, the mystery of the relations between the notes, entered upon his mind. The "Grand Traité" is a complete comment upon that singular experience. It reveals a wonderful and superlative intimacy with accordant sound in general — may one term it sound in the flat?— and with sound specialized by instrumentation. He does not so much labor over musical utterances decorated with the last resources of a complex and far-reaching science,— he plays with them. He plays with them, indeed, in no spirit of frivolity or of irresponsibility; it is a solemn game, with puppets over whom he exercises an absolute control. He has his theories, and they are marshalled forth in defence or in prosecution. He reads scores, as it were, with a microscope; and you can picture the page of a score — his own or another's — with a thread (out of the plane of the music) from each note, the whole collection of threads gathered into his hand.

Conceive him thus engaged, for it is time to speak of his more special effects; gathered in a hand poised over the page, he holds the threads that stretch to every note of the score. It is the score of "Alceste": "Apollon est sensible à nos gémissements." A tremolo effect (*près du chevalet*) for the violins needs illustration. The Magian tightens the

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threads that emerge from the violin lines, and above the murmur of sound and the voice of the High Priest — " qu'inspire sa présence " — the tremolo, for thirty-five bars, claims its own magnificent and terrible effects.

Or the flute, and the most intimate characteristics of the flute, require explanation and example. It is " Orfeo " to which attention is now drawn, the ballet of the Troubled Spirit. By his peculiar emphasis, his comparisons — which, in the figure, I call the tightening of the threads — he directs attention to the perfect and lovely appropriateness of the flute for this ballet. To read the score anew under the inspiration of Berlioz's guidance is to appreciate with a summer freshness the ineffable beauties of that noble melody. The flute — the flute, and that alone, you now realise — can express its fading and spiritual pathos. And with what new mystery of music are you not made intimate by this realisation, what mystery of quality in sound, what shining shadow of difference between sound and sound, and finally — what new sense of emotional appropriateness in the appreciation of these differences? It is Berlioz who accomplishes this, for whoso cares to acquaint himself with his genius. Therefore it is that in this " Traité " he achieves so surely the feat which he set out to do, that he persuades you into differentiating the orchestra as no other writer has ever done before or since.

In what quarter, then, does his personal power, his individual strength, lie? He owes it to his divine instinct, since by no other name can his appreciation of orchestral effects be called. That appreciation he learned in part by the study of the masters, but only in part. The rest of him is creator. Who (for example) but Berlioz could have suggested that wonderful effect for four hands on the piano quoted in the " Traité," from his own " Fantaisie sur la Tempête," the piano arpeggios rising to a trill and answering by descending arpeggios on flutes? Beethoven had used the piano with something of a fragmentary tendency towards the same effect; but his treatment does not more than suggest the passage from Berlioz.

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No: in instrumentation Berlioz is among the creators of modern music. His knowledge, distilled quintessentially into the "Traité," is not only splendid, it is gloriously personal. It is an easy enough feat to acquaint oneself with the facts, as well as with the spirit of the "Traité." It is passing easy to admire the work and to appraise its rare value. But only in the mind of one man could the book have its full expansion and vitality — Berlioz or another Berlioz. For only to him, whose instinct was always with him, could his sweeping knowledge of the orchestra bind his every fact into a lasting coherence. That is to write a book "for yourself and two or three friends" with a vengeance!

This, then, was his own, his special act; and having this accomplishment in so splendid a measure he is ever found venting his hatred for all that is imposture in his art, for all that is shoddy and shabby, with the vehemence of a true man. Any elaboration of the point is beside the question of the "Traité"; but it is interesting to note how his dominant and special art influenced and restrained all his judgment, all his selections, all his criticisms, and all his admirations which are there set forth. Gluck is his dearest master. He is never weary of emphasising his affection, his adoration for that musician; he selects from him in generous abundance where Mozart is only permitted two or three appearances. Then, after Gluck, Beethoven; and after Beethoven, Berlioz. And if it be urged that it is natural he should resort to the work of great instrumentalists in illustration of a treatise upon instrumentation, and that this fact scarce points to exclusive admirations, it may be answered that the "Traité" has certainly developed out of his general judgment of music rather than from an academic resolution to write a book; and therefore it is that his selection is significant, for it demonstrates the overwhelming influence of this particular aspect of musical art upon his musical genius. Melody was doubtless much to

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him; but he was "careless of the single line." Times there are when it is easy to note in his scores that he tires of his own melodies; of his instrumentation — he gives one example here with twenty-nine different instruments — never.

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SYMPHONY IN C MAJOR, NO. 9 . . . . . FRANZ SCHUBERT.

(Born at Lichtenthal, Vienna, Jan. 31, 1797; died at Vienna, Nov. 19, 1828.)

The manuscript of this symphony, numbered 7 in the Breitkopf & Härtel list and sometimes known as No. 10, bears the date March, 1828. It is said that Schubert gave the work to the Musikverein of Vienna for performance: that the parts were distributed; that it was even tried in rehearsal; that its length and difficulty were against it, and it was withdrawn on Schubert's own advice in favor of his earlier Symphony in C, No. 6 (written in 1817). All this has been doubted; but the symphony is entered in the catalogue of the society under the year 1828, and the statements just quoted have been fully substantiated. Schubert said, when he gave the work to the Musikverein, that he was through with songs, and should henceforth confine himself to opera and symphony.

It has been said that the first performance of the symphony was at Leipsic in 1839. Is this statement true? Schubert himself never heard

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the work; but it was performed at a concert of the Gesellschaft der Musikfreunde, Vienna, Dec. 14, 1828, and repeated March 12, 1829. It was then forgotten, until Schumann visited Vienna in 1838, and looked over the mass of manuscripts then in the possession of Schubert's brother Ferdinand. Schumann sent a transcript of the symphony to Mendelssohn for the Gewandhaus concerts, Leipsic. It was produced at the concert of March 21, 1839, under Mendelssohn's direction, and repeated three times during the following season,— Dec. 12, 1839, March 12 and April 3, 1840. Mendelssohn made some cuts in the work for these performances. The score and parts were published in January, 1850.*

The first performance in Boston was at a concert, October 6, 1852, when the small orchestra was led by Mr. Suck. We are told that on this occasion the first violins were increased to four, two extra 'cellos took the place of the bassoons, and a second oboe was added. The Germania Orchestra played the symphony in 1853 and 1854, and the first performance at a Philharmonic Concert was on March 14, 1857.

* Hanslick said in "Geschichte des Concertwesens in Wien" (Vienna, 1869) that the sixth, not the ninth, symphony was performed at the concert in Vienna, Dec. 14, 1828; that the ninth was first heard in Vienna in 1839, when only the first and second movements were played, and separated by an aria of Donizetti; that the first complete performance at Vienna was in 1850. Grove makes the same statement. But see Richard Heuberger's "Franz Schubert" (Berlin, 1902), p. 87.

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The first performance in New York was on January 11, 1851, by the Philharmonic Society, led by Mr. Eisfeld.

The manuscript is full of alterations, and as a rule Schubert made few changes or corrections in his score. In this symphony alterations are found at the very beginning. Only the Finale seems to have satisfied him as originally conceived, and this Finale is written as though at headlong speed.

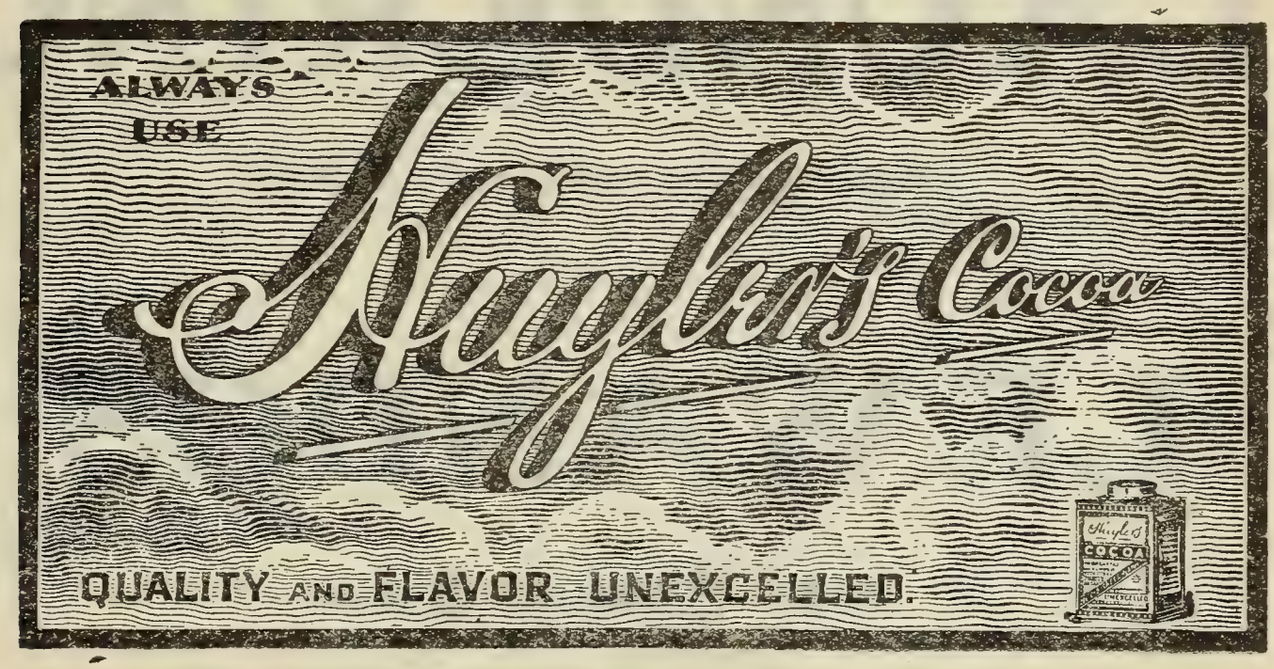
The symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, kettle-drums, strings. There is a story that Schubert was afraid he had made too free use of trombones, and asked the advice of Franz Lachner.

The second theme of the first movement has a decidedly Slav-Hungarian character, and this character colors other portions of the symphony both in melody and general mood.

The rhythm of the scherzo theme had been used by Schubert as early as 1814 in his quartet in B-flat. It may also be remarked that the scherzo is not based on the old menuet form, and that there is more thematic development than was customary in such movements at that period.

There is a curious tradition — a foolish invention is perhaps the better phrase — that the Finale illustrates the story of Phaëton and his celebrated experience as driver of Apollo's chariot. Others find in the Finale a reminiscence of the terrible approach of the Stone-man toward the supper-table of Don Giovanni.

Schumann, after a performance of the symphony at Leipsic, wrote a rhapsody which may well take the place of an analysis: —



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List of Works performed at these Concerts during the Season of 1902=1903.

BEETHOVEN

Symphony No. 3, "Eroica."

Concerto for Pianoforte, No. 5 . . MR. FREDERIC LAMOND

Song with Orchestra, "An die Hoffnung." MR. ANTON VON ROOY

BERLIOZ . . . . . Overture, "The Roman Carnival"

DVOŘÁK . . . . Symphony No. 5, "From the New World"

ELGAR

"Sea Pictures," Two Songs from a Cycle of Five for Contralto and Orchestra . . . . . MME. KIRKEY LUNN

GOUNOD . . . . . "Stances de Sapho," from "Sapho"
MME. KIRKBY LUNN

LOEFFLER

Two Poems for Orchestra: "Avant que tu ne t'en ailles," Verlaine; "Villanelle du Diable," Rollinat.
(First time at these concerts.)

MENDELSSOHN

Symphony No. 4, "Italian."

Arioso, "But the Lord is mindful of his own," from "St. Paul."
MME. SCHUMANN-HEINK

MOZART . Recitative and Aria, "Nie soll mit Rosen," from "Titus"
MME. SCHUMANN-HEINK
(Clarinet obbligato, Mr. V. LEBAILLY.)

RIMSKY-KORSAKOFF . . . Overture to "The Betrothed of the Tsar"

SAINT-SAËNS

Symphonic Poem No. 1, "Omphale's Spinning-wheel."

Concerto for Pianoforte, No. 2 . . . MME. SZUMOWSKA

SCHUBERT

Symphony in C major, No. 9.

Fantasy in F minor.

GEORG SCHUMANN . . . . . Overture, "Liebesfrühling"
(First time.)

R. STRAUSS . . . Tone-poem, "Death and Transfiguration"

TANÉÏEFF. . . . . Overture, "L'Orestie"

TSCHAIKOWSKY . . . . . Symphony No. 5

WAGNER

"Wotan's Farewell" and "Fire Charm," from "Die Walküre."
MR. ANTON VON ROOY

"Often, when looking on Vienna from the mountain heights, I thought how many times the restless eye of Beethoven may have scanned that distant Alpine range, how dreamily Mozart may have watched the course of the Danube, which seems to thread its way through every grove and forest, and how often Father Haydn looked at the spire of St. Stephen and felt unsteady whilst gazing at such a dizzy height. Range in one compact frame the several pictures of the Danube, the cathedral towers, and the distant Alpine range, and steep all these images in the holy incense of Catholicism, and you have an ideal of Vienna herself; the exquisite landscape stands out in bold relief before us, and Fancy will sweep those strings whcih, but for her, would never have found an echo in our souls.

"In Schubert's symphony, in the transparent, glowing, romantic life therein reflected, I see the city more clearly mirrored than ever, and understand more perfectly than before why such works are native to the scene around me. I will not try to extol and interpret the symphony; men in the different stages of life take such different views of the impressions they derive from artistic fancies, and the youth of eighteen often discovers in a symphony the echo of some world-wide event, where the mature man sees but a local matter, whereas the musician has never thought of either the one or the other, and has merely poured forth from his heart the very best music he could give. But only grant that we believe that this outer world, to-day fair, to-morrow dark, may appeal deeply to the inmost heart of the poet and musician, and that more than merely lovely melody, something above and beyond sorrow and joy, as these emotions have been portrayed a hundred times in music, lies concealed in this symphony —

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nay, more, that we are by the music transported to a region where we can never remember to have been before — to experience all this we must listen to symphonies such as this.

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"Schubert's easy and brilliant mastery over the resources of an orchestra would be unintelligible, if one did not know that six other symphonies had preceded his last effort, and that he wrote it in the full maturity of his powers. Those gifts must be pronounced extraordinary in a man who, having during his lifetime heard so little of his own instrumental works, succeeded in so masterly a handling of the general body of instruments which converse with one another like human voices and chorus. Except in numbers of Beethoven's works, I have nowhere found such an extraordinary and striking resemblance to the organs of the human voice as in Schubert's; it is the very reverse of Meyerbeer's method of treating the human voice. The complete independence in which the symphony stands in respect of Beethoven's is another sign of its masculine originality. Let

---

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any one observe how wisely and correctly Schubert's genius develops itself. In the consciousness of more modest powers, he avoids all imitation of the grotesque forms, the bold contrasts, we meet with in Beethoven's later works, and gives us a work in the loveliest form, full of the novel intricacies of modern treatment, but never deviating too far from the centre point and always returning to it. This must be patent to any one who often considers this particular symphony.

"At the outset, the brilliancy, the novelty, of the instrumentation, the width and breadth of form, the exquisite interchange of vivid emotion, the entire new world in which we are landed,— all this is as bewildering as any unusual thing we look upon for the first time in our lives; but there ever remains that delicious feeling which we get from some lovely legend or fairy story; we feel above all that the composer was master of his subject, and that the mysteries of his music will be made clear to us in time. We derive this impression of certainty from the showy romantic character of the introduction, although all is still wrapped in the deepest mystery. The transition from this to the Allegro is entirely new; the tempo does not seem to vary; we are landed, we know not how. The analysis of the movements piece by piece is neither a grateful task to ourselves nor others; one would necessarily have to transcribe the entire symphony to give the faintest notion of its intense originality throughout. I cannot, however, pass from the second movement, which addresses us in such exquisitely moving strains, without a single word. There is one passage in it, that where the horn is calling as though from a distance, that seems to come to us from another sphere. Here everything else listens, as though some heavenly messenger were hovering around the orchestra.

"The symphony, then, has had an influence on us such as none since Beethoven's have ever exercised. Artists and amateurs joined in extolling its merits, and I heard some words spoken by the master who had studied the work most elaborately, so as to ensure a grand performance and interpretation of so gorgeous a work — words which I should like to have been able to convey to Schubert, as perhaps conveying to him a message which would have given him the sincerest pleasure. Years perhaps will pass before the work becomes naturalized in Germany; I have no fear of its ever being forgotten or overlooked; it bears within its bosom the seeds of immortal growth."

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THURSDAY EVENING, MARCH 19TH

A Faust Overture - - - - - - *Wagner*

Concerto for Pianoforte, No. 2 in G minor, Op. 22
Saint-Saëns

Overture Fantasy, "Romeo and Juliet" - *Tschaikowsky*

Orchestral Suite, "Impressions of Italy" - *Charpentier*

Soloist, MME. ANTOINETTE SZUMOWSKA

SATURDAY AFTERNOON, MARCH 21st

Overture, "Liebesfruehling" (first time) *Georg Schumann*

Concerto for Violin, in D minor, Op. 8 *Richard Strauss*

Symphony, in C major, No. 9 - - - - *Schubert*

Soloist, MR. HUGO HEERMANN

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PROGRAMME.

Georg Schumann . . . . . Overture, "Liebesfrühling"
(First time.)

Camille Saint-Saëns . Concerto for Pianoforte, No. 2, in G minor, Op. 22

I. Andante sostenuto (G minor) 4–4
II. Allegretto scherzando (E-flat major) 6–8
III. Presto (G minor) 4–4

Charpentier . . . Orchestral Suite, "Impressions of Italy"

I. Serenade: Assez vite.
II. At the Fountain: Tranquille.
III. On Muleback: Allegretto; Andantino.
IV. On the Summits: Moderato.
V. Napoli: Allegro non troppo.

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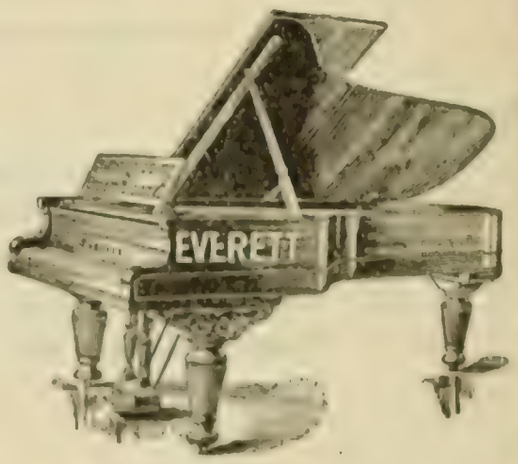

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OVERTURE, "THE DAWN OF LOVE," OP. 28 . . . GEORG SCHUMANN.

(Born Oct. 25, 1866, at Königstein; now living at Berlin.)

This overture, entitled "Frühlingsfeier" ("The Celebration of the Return of Spring"), was produced at a concert of the Philharmonic Orchestra, Berlin, Mr. Nikisch conductor, for the benefit of its Pension Fund, April 1, 1901. The programme of that concert stated that the composer intended to picture in music "not only the mood of Nature in the height of bloom, but still more the jubilation which bursts forth from the full feelings of man in the flush of his being." The overture was criticised at the time as being too energetic an expression of the musical thoughts suggested by the title. Perhaps it was for this reason that Schumann changed the title to "The Dawn of Love."

The overture was performed at an Arion Concert, New York, Nov. 16, 1902.

It is scored for piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, double-bassoon, 4 horns, 1 cornet à pistons, 2 trumpets, 3 trombones, bass tuba, kettle-drums, triangle, cymbals, strings. It is dedicated to the Grand Duchess Elisabeth von Oldenburg.

Schumann in this overture stands on classic ground. However modern the material may be, the form is conventional and long approved. The overture is based practically on two themes. The first rises in the 'cellos against lively triplets of wood-wind and after a few pizzicato strokes. This theme broadens, is taken up by the wood-wind, in which violins join, then appears in horns and trumpets, and is finally played by the whole string-band. It reaches a high pitch of intensity. Fragments of this theme are used independently, and lead to the song-section, un poco tranquillo, which is in strong contrast with the preceding pages. This second theme, sung gently by flutes and clarinets, grows more emotional, until it assumes brilliance (strings). There is repeated alternation of double and triple rhythm. A subsidiary theme developed from the rhythm of the first theme appears, and leads by a fortissimo to the working-out section, which is contrapuntally conspicuous, yet concise rather than spun out. There are new and characteristic features in the repetition of the two themes. Toward the end of the overture a new, fresh motive appears in horns and

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wood-wind. It gives way to the chief theme, which brings the exultant end.

***

Georg Alfred Schumann was a pupil of C. A. Fischer, B. Rollfuss, and Fr. Baumfelder at Dresden. From 1881 to 1888 he was a student on the Holstein foundation at the Leipsic Conservatory, where he studied with Reinecke, Jadassohn, and Zwintscher. From 1891 to 1896 he conducted a choral society and also symphony concerts at Dantzic. In 1896 he was chosen conductor of the Philharmonie (orchestral and choral) at Bremen. In 1900 he was called to Berlin as the conductor of the Singakademie. Schumann, who is also busied as a solo and chamber concert pianist, has composed two symphonies (the one in B minor was awarded a prize); a serenade for orchestra; an orchestral suite, "Zur Karnevalszeit" (Berlin, 1899); "Amor und Psyche," cantata for chorus and orchestra (1888); quintet for pianoforte and strings; quartet for pianoforte and strings; pianoforte trios; sonata for violin and pianoforte, also one for 'cello and pianoforte; pianoforte pieces, songs, etc. He is best known in this country by his Symphonic Variations for orchestra on the choral, "Wer nur den lieben Gott lässt walten" (Bremen, 1899), performed at Chicago, Oct. 20, 1900, and at Boston, Oct. 26, 1901.

CONCERTO FOR PIANOFORTE, NO. 2, IN G MINOR, OP. 22.

CAMILLE SAINT-SAËNS.

(Born in Paris on Oct. 9, 1835; still living.)

Saint-Saëns composed this concerto in 1868. He was the pianist when the work was performed for the first time at the Cirque d'Hiver, Paris, Dec. 13, 1868. He was also the pianist in the performance at the conservatory, Dec. 19, 1869. Mr. B. J. Lang was the pianist when the concerto was performed for the first time at a concert of the Philharmonic Society of New York, Dec. 9, 1876.

The following analysis is by Mr. W. F. Apthorp: —

The first performance of this concerto in Boston was by Mr. B. J. Lang, at a concert of the Harvard Musical Association on Feb. 3, 1876.

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The first movement opens with a free contrapuntal cadenza for the pianoforte alone, Andante sostenuto in G minor (4-4 time, but with no bars marked in the score up to the point where the orchestra enters). This cadenza begins with a sort of free adaptation of the old clavecin style to the modern pianoforte, but grows more brilliant and modern in character as it goes on. Then the orchestra enters fortissimo with two great chords of the tonic and dominant (first inversion), very like those which introduce the opening slow movement of Mozart's overture to "Don Giovanni," followed by a vigorous phrase in a strongly marked rhythm. A recitative-like phrase in the oboe, accompanied at first by the pianoforte, then by the strings pizzicati, leads to the presentation of the first theme by the pianoforte alone, the strings soon coming in with an accompaniment during the development. Some imitations between the pianoforte and the strings and wood-wind lead to a subsidiary theme in the relative major (B-flat), given out by the pianoforte, some of the phrases being reinforced by the wood-wind. A new episodic phrase in the clarinet, accompanied by repeated chords in the flutes and horns and rapid running passages in the pianoforte, leads to a change of tempo, più animato, and the solo instrument begins a long climax of brilliant passage-work, rapid double thirty-second notes in the right hand against slow arpeggj in the left being succeeded by more and more brilliant "double-shuffle" octaves and chords, accompanied at first by sustained harmonies in the strings and wood-wind, then by the whole orchestra. The climax goes on, sempre più animato e crescendo, until the tempo becomes twice as fast as before; then, with a sudden return to the original slower tempo, the first theme returns fortissimo in G minor in the violins, violas, and 'celli in octaves, against a perfect whirlwind of octaves and double arpeggj in the pianoforte. This outburst is followed by a continuation of the theme in the pianoforte alone, the right hand playing the melody in octaves and the left rolling out long rising and falling arpeggj; soon the melody passes into the flute, oboe, and clarinet in octaves, the solo instrument keeping up its arpeggio accompaniment. A brilliant unaccompanied cadenza for the pianoforte follows, in which figures from the first theme are worked out. Toward the end the orchestra comes in again and leads to a coda, in which we hear once more the contrapuntal passage with which the movement opened, but now accompanied by the

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orchestra. It ends with a repetition of the strong orchestral passage which first introduced the principal theme. This movement has nothing of the symphonic form usual in first movements of concertos. Indeed it is really the slow movement of the composition. The cyclical form of this concerto is, accordingly, defective, like that of Beethoven's sonata in C-sharp minor, Op. 27, No. 2; what would be technically the first movement is omitted by the composer.

The second movement, Allegretto scherzando, in E-flat major (6-8 time), corresponds to the scherzo in character, though its form is that of a first movement. A pizzicato chord in the strings and some rapid rhythmic pulsations in the kettle-drums lead to the exposition of the dainty, nimble first theme by the pianoforte alone; this theme is then further developed by both pianoforte and orchestra, either in alternation or together. The second theme appears in B-flat major, the melody being sung by various wind and stringed instruments against a sort of guitar accompaniment in a very original rhythm in the pianoforte. The solo instrument soon takes part in the development, which is followed by a light, breezy little conclusion-theme in the pianoforte, accompanied by a tremolo in the strings, with now and then a soft chord in the wood-wind. Then comes a short free fantasia, and a third part which bears quite the conventional relations to the first. The movement ends pianissimo with a brief coda.

The third movement, Presto, in G minor (4-4 — really 12-8 — time), is a brilliant, rushing Saltarello. Two measures of rapid triplets in the bass of the pianoforte are followed by a repetition of the figure by all the strings against a loud G minor chord in the wind and kettle-drums. Then the solo instrument launches out upon the first theme, which it develops, sparingly accompanied by the orchestra. Some subsidiary passage-work leads to a sudden modulation to A major, in which key the second theme enters. The 12-8 saltarello rhythm is now abandoned; the melody is played on the pianoforte to a chattering accompaniment of repeated eighth-notes in the wood-wind and horns. Some more subsidiary passage-work, in which the 12-8 rhythm returns once more, and a short conclusion-theme, end the first part of the movement. In the free fantasia the first and second themes are elaborately worked out by the pianoforte, the working-out of the first theme being accompanied by sustained harmonies in the strings, which

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Half a teaspoon in half a glass of water just before retiring, induces restful sleep.

make way for the chattering of the wind instruments whenever the second theme appears. This working-out is followed by an episode in which the wood-wind and horns, reinforced later on by the strings, play a solemn choral in full harmony, against an obstinately repeated trill-figure in the pianoforte. This figure of the pianoforte is taken from the second theme. After the choral has been thus played through in even whole-notes, it is repeated more strongly in half-notes, the pianoforte still keeping up its repetitions of the trill. Some brilliant passage-work for the pianoforte leads over to the third part of the movement. This stands in wholly regular relations to the first part, the second theme now coming in D major (dominant of the principal key). A dashing coda, in which there are some striking effects like the tolling of great bells, ends the movement.

This concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings, to which is added 1 pair of cymbals *ad libitum* in the third movement. The score is dedicated to Mme. A. de Viliers, *née* de Haber.

ORCHESTRAL SUITE, "IMPRESSIONS OF ITALY" . GUSTAVE CHARPENTIER.

(Born at Dieuze, France, June 25, 1860; now living at Paris.)

Charpentier, a *prix de Rome* of 1887, wrote the suite, "Impressions d'Italie," at the Villa Medici, Rome. The finale, "Napoli," was first performed at the Institute, Paris, Oct. 31, 1891; it was also performed at a Lamoureux Concert, Nov. 15, 1891. The suite, as a whole, was played for the first time at a Colonne Concert, March 13, 1892. The first performance in the United States was under Mr. Theodore Thomas at Chicago, Nov. 24, 1893.

Alfred Ernst * wrote an explanatory programme of the five movements. This programme has been Englished by Mr. William Foster Apthorp as follows: —

* Alfred Ernst, who died May 15, 1898, about forty years old, was librarian of the Bibliothèque Sainte-Geneviève, Paris, and music critic of *la Paix*. A pupil of the École Polytechnique, he abandoned science for literature. A perfervid Wagnerian, he translated into French the book of "Die Meistersinger," and his version was used when the opera was produced at the Opéra (Nov. 10, 1897). He translated the book of "Das Rheingold" also. A frequent contributor to journals, magazines, encyclopædias, he published these volumes: "L'Œuvre Dramatique de Hector Berlioz" (1884); "Richard Wagner et le Drame Contemporain" (1887); "L'Art de Richard Wagner, l'Œuvre Poétique" (1893); and in company with Elie Poirée, "Étude sur 'Tannhäuser' de Richard Wagner" (1895). This simple, modest, industrious man died from overwork and the care and anxiety spent on his three sick little children.

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I. SERENADE. It is nearly midnight. Coming out from the *osterie*, the young fellows of the neighborhood sing long, burning songs, at times sad, often with a savage accent, under their betrotheds' windows. These love-sick phrases are answered by mandolines and guitars. Then the song of the young men sounds again, and dies away, little by little.

II. AT THE FOUNTAIN. Toward the ravines, where the waterfalls spread out, march the girls, bare-armed, bare-legged, with their white chemisette wide open over their shoulders and tanned bust. Serious, peaceful, without voice and without a thought, they walk on, to a calm rhythm that is almost religious, carrying bronze jugs on their heads, with a slight swaying of the hips beneath the rigidity of their head and shoulders. And it is like a procession of priestesses, proud and passive, marching their silent march through the burning brightness of the sunlight, while at times the gay refrain of the shepherds sounds down from the mountain.

III. ON MULEBACK. Toward evening, along the road that winds through the Sabine Mountains, the mules trot at an even gait, to the bright rhythm of their bells. That melody of the violoncello is the *canzone*, sung with full voice by the *mulattiere;* and those sweet thirds of the flutes that follow are the loving song, murmured by the fair girls with deep eyes, seated, or rather kneeling, in the big carts that go up toward the village.

IV. ON THE SUMMITS. It is noon in the lofty solitudes, in this "Desert of Sorrento" which overlooks the town, from whence the eye embraces the islands and the sea. The strings with their long-sustained notes, paint, as it were, the background of the picture, that extent of sea and country burnt by the sun, that glowing atmosphere; a horn suggests the far-off bell of a monastery. The flutes, clarinets, harps, tell of the twittering of birds, vociferously trilling, as if drunk with warmth and light. Those violas and 'celli that sing, that gradually swell their tones, are the soul, the enthusiasm of the poet, the voice that rises up in the solitude, while the church bells grow louder, and the chimes from Sorrento, from Massa, even from Malfi, awaken those from the hills, interlace their sounds over a compass of several octaves, pass over the desert of summits, and are lost far off over the blue sea. All is peace, some sounds of bells are still heard, feeble and sweet, in the distant immensity.

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V. Naples. In this last part of his "Impressions," the composer has attempted to paint a musical picture of Naples, its population, its wholly outdoor life, its joyfulness. . . . At first we hear scattered vibrations: heat, light, the swarming crowd. It seems as if songs came from every street, dance rhythms, the amorous languor of violins, the amusing plunking of guitars. Calls answer to calls, military bands play proudly their brazen symphony; dancers strike the ground with their feet, carry the rocking rhythm of tarantellas from group to group. 'Tis like the great song of a people, the hymn of Naples on the shore of its azure bay, with the intermittent rumbling of Vesuvius overcrowding the sentimental songs the singers sing on the quays in their nasal voice. . . . And evening falls, while fireworks burst forth in gerbes of light, in bouquets of stars, which soar and go out over the boundless mirror of the waves.

* * *

The suite is scored for 3 flutes (one interchangeable with piccolo), 3 oboes (one interchangeable with cor anglais), 3 clarinets (one interchangeable with bass clarinet), 1 soprano saxophone (interchangeable with alto saxophone), 4 bassoons, 4 horns, 2 cornets, 2 trumpets, 3 trombones, bass tuba (a second bass tuba *ad libitum*), kettle-drums, snare-drum, bass drum, tambourine, triangle, cymbals, 2 small bells, 2 harps, strings.

I. Serenade. Assez vite, A major, 2-4. Love theme in 'cellos. Harps and strings (allegretto, 2-4) are as answering mandolins and guitars. Theme for flutes and violins. Viola solo off the stage.

II. At the Fountain. Tranquille, assez lent, B-flat major, 2-4. Theme for oboes. Slow march for strings. Shepherd's call (wind instruments).

III. On Muleback. Allegretto, G minor, 2-4; andantino, G major, 3-4.

IV. On the Summits. Moderato, A major, 3-4.

V. Naples. Allegro non troppo, D major, 2-4.

This suite was first performed in New York at Mr. Courtlandt Palmer's concert, conducted by Mr. Seidl, in 1894. The first performance in Boston was at a Symphony Concert, March 30, 1901. The suite, with the exception of the finale, was played in Boston by the Boston Women's Symphony Orchestral Society, Mr. Arthur Thayer conductor, April 16,

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1901. The first four movements were also played by the Orchestral Club, Mr. Georges Longy conductor, April 23, 1901.

* * *

Gustave Charpentier studied under Stappan, a violinist, at Tourcoing, whither his parents moved after the Franco-Prussian war. To support himself, he worked as an accountant in a factory. He then went to the Conservatory at Lille, where he made for himself such a reputation that the municipality of Tourcoing gave him a pension of 1,200 francs to study at Paris. He entered the Paris Conservatory in 1881, and took violin lessons of Messart and harmony with Pessard. He was obliged to perform military service, and on his return to Paris he became a pupil of Massenet. He took the *prix de Rome* in 1887 with his cantata "Dido," performed Oct. 29, 1887, at the Salle de l'Institut.

Prix de Rome in 1887, and his first genuine success was his opera "Louise," produced after long delay and bitter struggles in 1900! It was Ernest Legouvé, who sung in his libretto, "L'Amour Africain" (music by Paladilhe, Opéra-Comique, Paris, May 8, 1875), the misfortunes of these crowned musicians: —

Oyez les tristes contretemps
D'un mélancolique jeune homme,
D'un jeune homme de soixante ans,
Que l'on appelle un prix de Rome.

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Of a melancholy man,
A young man of sixty years,
Whom they call "*un prix de Rome.*"

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Charpentier sent from the Villa Medici as the fruits of his work this suite of "Impressions"; also a symphony-drama, "La Vie du Poète," in four movements, for orchestra, chorus, solo voices, and he wrote the text as well as the music of this extraordinary work, which was first performed at the Paris Conservatory, May 18, 1892. In the last movement Charpentier introduced "all the noises and echoes of a Montmartre festival, with its low dancing-rooms, its drunken cornets, its hideous din of rattles, the wild laughter of bands of revellers, and the cries of hysterical women."

Charpentier's next composition was a strange set of songs, "Impressions fausses," performed at a Colonne Concert, March 3, 1895. The composer was inspired by two of Paul Verlaine's poems, "La Veillée rouge" and "La Ronde des Compagnons." The music, described as anarchistic, met with lively opposition, which was met in turn by warm eulogies of the mastery in workmanship. In "La Ronde des Compagnons" Charpentier interpolated as a gloss on Verlaine's poetry, for the chorus of prisoners, verses of the "Marseillaise" and cries of "Hum, Vaillant, Sh!" "Hum, Henri, Sh!" "Hum, Ravachol, Sh!" As Gustave Robert wrote, the poetry of Verlaine, charming by the gentle irony of its melancholy, was turned into a sort of declamatory hymn of anarchists. "Not that I blame Charpentier for having socialistic, anarchistic, or any other theories he may choose to entertain, but I wish that he would expose them on a more opportune occasion." The solo singers were Taskin and Cheyrat.

Still more extraordinary were the "Trois Poèmes chantés," — "Chanson du Chemin" (Camille Mauclair), "Jet' d'Eau" (Baudelaire), and the third, which was heard with frenetic applause and fierce hissing, "Les Chevaux de Bois" (Verlaine). They were sung by Auguez, Claeys, Galand, and a chorus at a Colonne Concert, Nov. 24, 1895.

The "Sérénade á Watteau" (poetry by Verlaine) was first performed at Charpentier's own house before a circle of friends. It is written for tenor solo, six female voices, string quartet, mandolines, two harps, two flutes, a Mustel organ, and a tambourine. It was performed Nov. 8, 1896, the day of the inauguration of the monument to Watteau in the garden of the Luxembourg. The singers were Charlotte Wyns and Mauguière. The piece was performed for the first time in concert at Colonne, Nov. 29, 1896. "R. D. C." wrote in the *Guide Musical*, "The melodic accent is lacking in both accuracy and freedom." The success of the "Sérénade" was indisputable. The Academic Palms were offered to Charpentier, who refused the honor. "First play my music," he answered, and thus referred to scores which were ready, but over which no manager would look.

Montmartre is as dear to Charpentier as the camel was to Félicien David. In 1898, when, by the way, he applied for the management of the proposed Théâtre-Lyrique, he saw the performance of his "Couronnement de la Muse," which, written the year before for a Montmartre festival, was finally produced at the Grand Theatre, Lille, June 5, when Blanche Dassonville was crowned as the Muse. Duffaut, a tenor from the Opéra, Paris, represented the Poet, and Blanche Mante represented Beauty. Charpentier's idea was that each year and in each town a Muse should be chosen from work-girls and crowned solemnly. The piece was announced for the 14th of July, that year, the national fête at Paris, but it was postponed on account of the rain, and it was performed in the Place de l'Hôtel de Ville July 24. In this piece, made for the open air, Charpentier gave full vent to his socialistic ideas. Street-cries of Paris were used as leading themes. After an overture there was a Ballet of Pleasure.

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"In the midst of the dancing appeared Beauty, personified by Mlle. Mante, of the Opéra, who expressed in pantomime her desire to give eternal form to the efforts of Humanity. She was followed by a group of poets, who assured the Muse that they found her very charming (all this in pantomime, of course). Beauty thereupon crowned the Muse with white roses; and then Suffering, dressed as a Pierrot, made his appearance, this rôle being filled by that admirable pantomimic artist, M. Sévérin. He expressed, first of all, the eternity and the consequent hopelessness of Suffering, appealing to Heaven, then to the pity of man, whose egoism he denounces and then revolts against, dreaming of a possible revenge, amid the clamors for justice which burst from the throats of others like himself, though the triumphant march of victims toward the ultimate attainment of happiness still continues. But his hopes of a millennium are chimerical. Suffering can only cease with the human race. A choir, however, announces the arrival of the Muse of Happiness, who clasps the enchanted Pierrot by the hand, and Suffering sinks at her feet in adoration. The next scene was extremely pretty. It had been arranged by the well-known artist, Roedel, and consisted chiefly of a sort of allegorical procession in honor of Michelet. Behind Michelet's bust figured History and Poetry,— two young ladies. In front of the bust were a young man and a young woman representing Youth and dressed in the fashion of 1830. They turned over the leaves of a vast book, the history of France, and, as each leaf was turned, persons dressed in costumes of the period passed by in procession, and finally grouped themselves at the back of the stage. The delegations of workmen, schoolmasters, students, freemasons, and choral societies then paced before them. This was the conclusion."

But this was not the first time that street cries were used as themes in set composition. There is the vocal piece, "Les Cris de Paris," by Clément Jannequin of the sixteenth century. Some say that a "Ballet des Cris de Paris" was danced in the reign of Louis XIV., and that the Grand Monarch himself took part in it; but the score has not been found. Adolphe Adam introduced the "moan of labor" — "Ohé! Ohé!" — used by the boatmen of the Seine (No. 5 of eight male choruses, "Les Métiers"). Félicien David took one of his most popular themes from a strolling cheese-monger. Halévy composed "*Quand paraîtra la pâle aurore*" after hearing the cry, "*Belles bottes d'asperges.*" In 1857 Georges Kastner published his "Cris de Paris: Symphonie humoristique," an elaborate score of 171 pages, as a supplement to his incredibly learned and curious essay, "Les Voix de Paris."

Charpentier achieved fame and fortune — he had been miserably poor — by his "Louise," a musical romance in four acts, produced at the Opéra-Comique, Paris, Feb. 2, 1900. The story, written by him, is of a working-girl of Montmartre, over whom the city of Paris casts a mighty spell. She leaves her home to live with Julien, a painter. Remorseful, she returns and is forgiven; but the routine of a simple household bores her. The city, seen from Montmartre, calls her to it. Julien reappears, and she goes with him; and her father, broken-hearted, curses Paris, which has robbed him of his child. Miss Rioton created the part of Louise. The opera is still exceedingly popular in Paris and in the provinces, and it has made its triumphant way through Germany. "Louise" is said to be the first opera of a trilogy.

Two collections of songs by Charpentier have been published,— "Poemes Chantés," "Les Fleurs du Mal."

List of Works performed at these Concerts during the Season of 1902-1903.

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Concerto for Violin and Orchestra . MR. FRANZ KNEISEL

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Symphony No. 5.

Overture to "Leonore," No. 2.

Concerto for Pianoforte, No. 5 . . MR. FREDERIC LAMOND

BRAHMS . . . . . Symphony No. 3

CHARPENTIER . . . Orchestral Suite, "Impressions of Italy"

CHERUBINI . . . Overture to the Opera, "The Water-carrier"

DVOŘÁK . . Symphony No. 5, in E minor, "From the New World"

LISZT . Symphonic Poem No. 2, "Tasso: Lament and Triumph"

LOEFFLER

Two Poems for Orchestra: "Avant que tu ne t'en ailles," Verlaine; "Villanelle du Diable," Rollinat.

RIMSKY-KORSAKOFF . . . Overture to "The Betrothed of the Tsar"

SAINT-SAËNS

Concerto for Pianoforte, No. 2 . . . MME. SZUMOWSKA

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PROGRAMME.

Tschaikowsky . . . Overture-fantasy, "Romeo and Juliet"

Richard Strauss . . . Concerto for Violin in D minor, Op. 8

I. Allegro.
II. Lento.
III. Rondo.

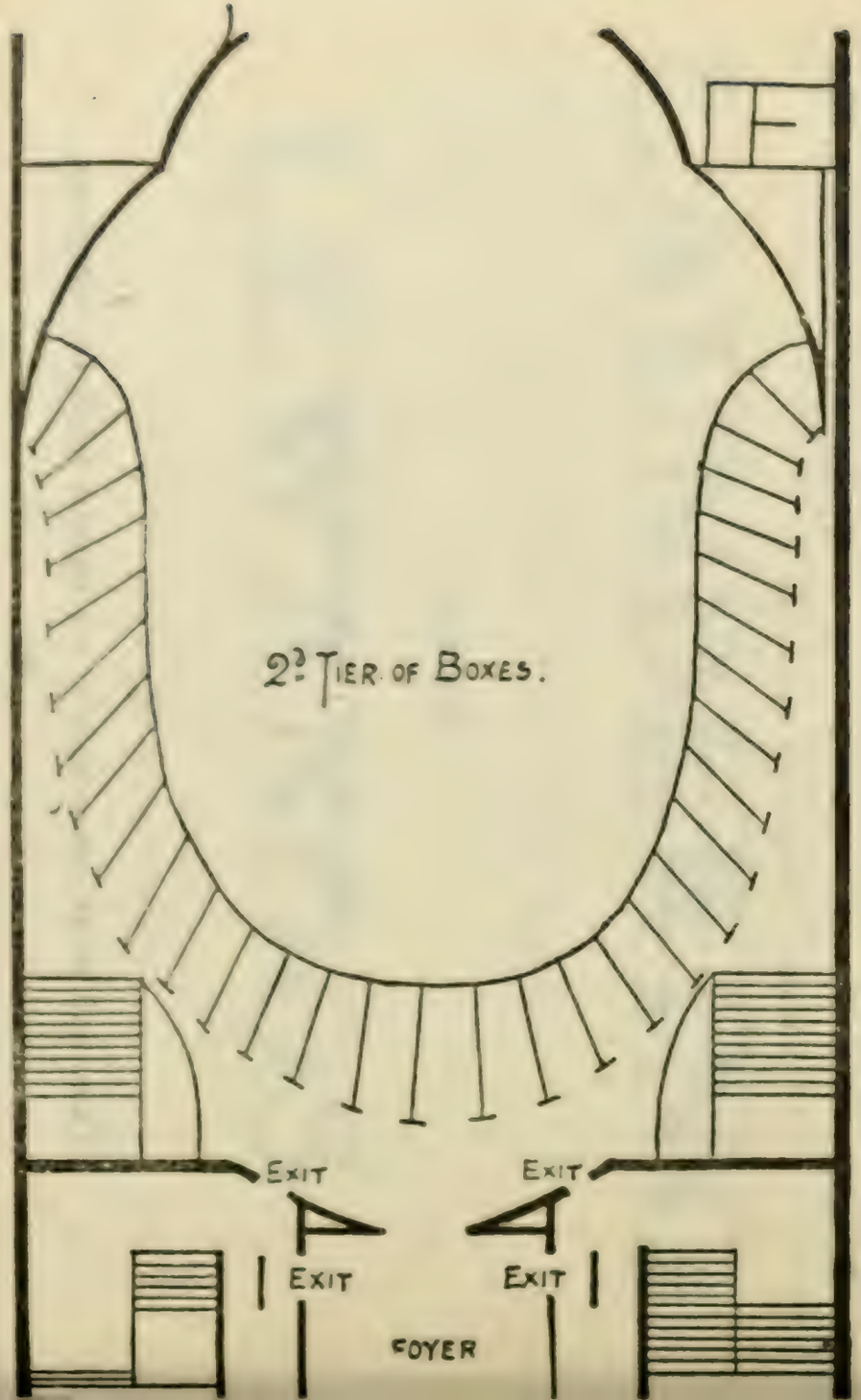
Schubert . . . . . Symphony in C major, No. 9

I. Andante. Allegro, ma non troppo.
II. Andante con moto.
III. Scherzo: Allegro vivace. Trio.
IV. Finale: Allegro vivace.

SOLOIST:

Mr. HUGO HEERMANN.

There will be an intermission of ten minutes before the symphony.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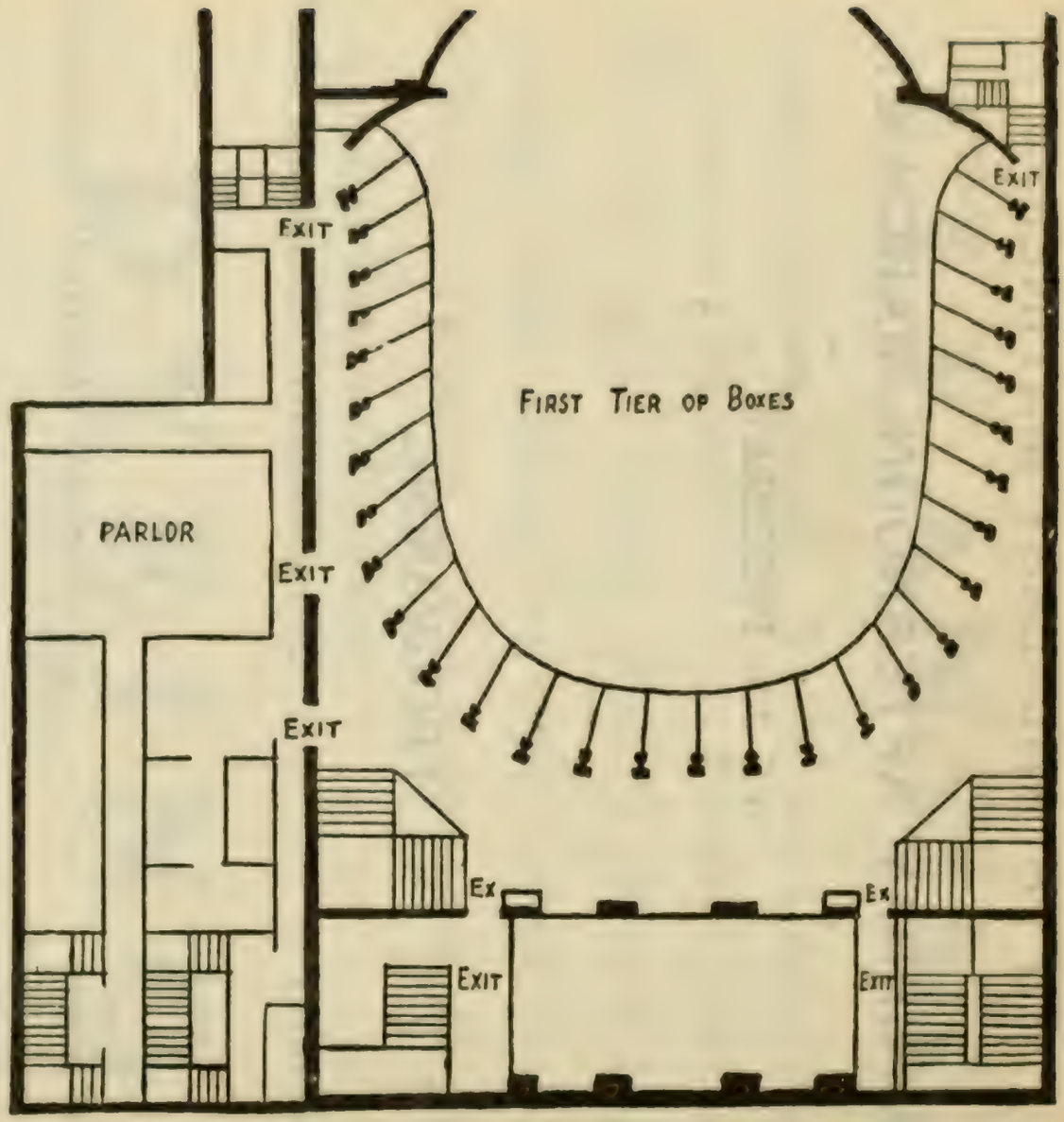
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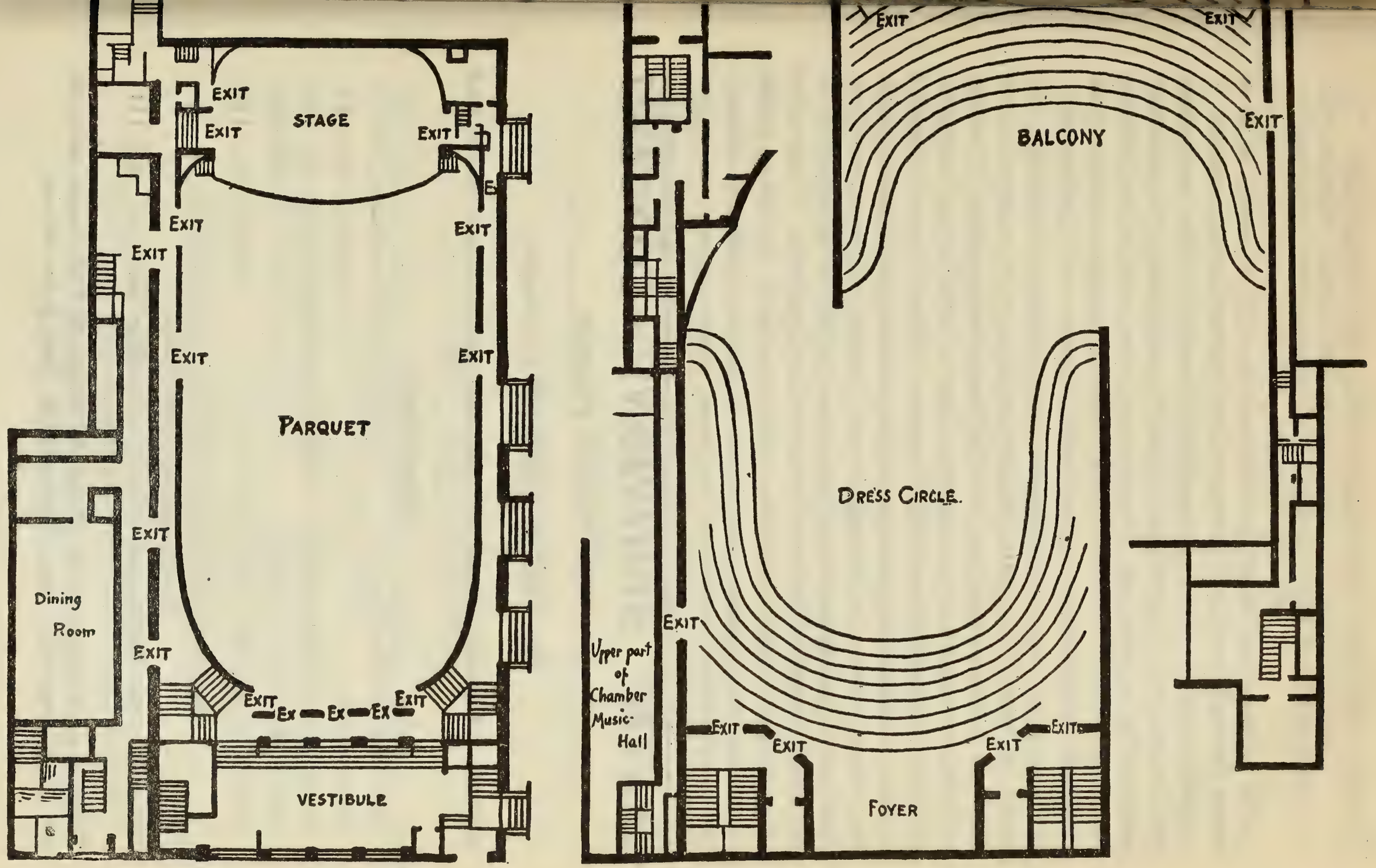
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"Romeo and Juliet," Overture-fantasia after Shakespeare.

Peter Iljitsch Tschaikowsky.

(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, Nov. 5–6, 1893.)

The "Romeo and Juliet" overture-fantasia as played to-day is by no means the work as originally conceived and produced by the composer.

Kashkin told us a few years ago about the origin of the overture, and how Tschaikowsky followed Mily Balakireff's suggestions: "This is always associated in my mind with the memory of a lovely day in May, with verdant forests and tall fir-trees, among which we three were taking a walk. Balakireff understood, to a great extent, the nature of Tschaikowsky's genius, and knew that it was adequate to the subject he suggested. Evidently he himself was taken with the subject, for he explained all the details as vividly as though the work had been already written. The plan, adapted to sonata form, was as follows: first an introduction of a religious character, representative of Friar Laurence, followed by an Allegro in B minor (Balakireff suggested most of the tonalities), which was to depict the enmity between the Montagues and Capulets, the street brawl, etc. Then was to follow the love of Romeo and Juliet (second subject, in D-flat major), succeeded by the elaboration of both subjects. The so-called 'development'—that is to say, the putting together of the various themes in various forms—passes over to what is called, in technical language, the 'recapitulation,' in which the first theme, Allegro, appears in its original

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Waldweben . . . . . Siegfried, Act II.
Siegfried's Trauermarsch, Die Götterdämmerung, Act III.
Vorspiel . . . . . Parsifal
Charfreitagszauber . . . . Parsifal, Act III.

Paraphrase for violin and orchestra by August Wilhelmj
Solo Violin, Mr. David Mannes

Der Ritt der Walküren . . . Die Walküre, Act III.

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form, and the love theme (D-flat major) now appears in D major, the whole ending with the death of the lovers. Balakireff spoke with such conviction that he at once kindled the ardor of the young composer." (Englished by Mrs. Rosa Newmarch.)

After Kashkin's Reminiscences of Tschaikowsky appeared, Modest Tschaikowsky's Life of his illustrious brother was announced; and the minute and extremely interesting biography, published in parts, acquaints us with the composer's career up to December, 1879. (I refer now to the translation into German.) Let us see what Modest says about the origin and early years of this overture.

The first mention of "Romeo and Juliet" is in a digression concerning the influence of Henri Litolff, the composer of the "Robespierre" and "The Girondists" overtures, over Tschaikowsky; and, if we wonder at this, it is a good thing to remember that the flamboyant Litolff was once taken most seriously by Liszt and others who were not ready to accept the claims of every new-comer. But it is not necessary for us to examine now any questions of opinion concerning real or alleged influence.

It was during the winter of 1868–69 that Tschaikowsky fell madly in love with the singing-woman, Marguerite Joséphine Desiree Artôt. The story of this passion, of his eagerness to marry her, of her sudden choice of the baritone Padilla as a husband,— the tale has already been told in a programme-book as an entr'acte. It is enough to say that in 1869 Tschai-

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kowsky was still passionately fond of her, and it was not for some years that he could even speak her name without emotion.

In August, 1869, Tschaikowsky wrote to his brother Anatole that Mily Balakireff, the head of the neo-Russian band of composers (among whom were Rimsky-Korsakoff, Borodin, Cesar Cui), was then living at Moscow. "I must confess that his presence makes me rather uncomfortable: he obliges me to be with him the whole day, and this is a great bore. It's true he is a very good man and he is deeply interested in me: but — I don't know why — it is hard work for me to be intimate with him. The narrowness of his musical opinions and his brusque manner do not please me." He wrote a few days later: "Balakireff is still here. We meet often, and it is my firm belief that, in spite of all his virtues, his company would oppress me like a heavy stone, if we should live together in the same town. The narrowness of his views and the arrogance with which he holds them are especially disagreeable to me. Nevertheless, his presence has helped me in many ways." And he wrote August 18: "Balakireff went away to day. If he was in my opinion irritating and a bore, justice compels me to say that I consider him to be an honorable and a good man, and an artist that stands immeasurably higher than the crowd. We parted with true emotion."

Tschaikowsky began work on "Romeo and Juliet" toward the end of September, 1869. Balakireff kept advising him, urging him on by letter. Thus he wrote, October 4: "It seems to me that your inactivity comes from the fact that you do not concentrate yourself, in spite of your 'friendly hovel' of a lodging." (Yet Tschaikowsky had been working furiously on twenty-five Russian songs arranged for pianoforte, four hands, "in the hope of receiving money from Jurgenson," the publisher). Balakireff went on to tell him his own manner of composition, and illustrated it by his "King Lear" overture. "You should know," he added,

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"that in thus planning the overture I had not as yet any determined ideas. These came later, and began to adjust themselves to the traced outlines of the forms. I believe that all this would happen in your case, if you would only first be enthusiastic over the scheme. Then arm yourself with galoshes and a walking-stick, and walk along the boulevards. Begin with the Nikitsky, let yourself be thoroughly impregnated with the plan, and I am convinced that you will have found some theme or an episode by the time you reach the Sretensky Boulevard. At this moment, while I think of you and your overture, I myself am aroused involuntarily, and I picture to myself that the overture must begin with a raging 'Allegro with sword-cuts,' something like this" (Balakireff sketched five measures, to which Tschaikowsky evidently paid little heed); "I should begin something like this. If I were to compose the overture, I should thus grow enthusiastic over this egg and should hatch it, or I should carry about the kernel in my brain until something living and possible in this fashion were developed from it. If letters just now would exert a favorable influence over you, I should be exceedingly happy. I have some right to lay claim to this, for your letters are always a help to me." In November he wrote again in words of lively interest; he asked Tschaikowsky to send him sketches, and promised that he would say nothing about them until the overture was finished.

Tschaikowsky sent him his chief themes, and, lo, Balakireff wrote a long critical review: "The first theme does not please me at all; perhaps it will come out all right in the development, but as it now is, in its naked form, it has neither strength nor beauty, and does not adequately characterize Friar Laurence. Here is the place for something after the manner of a choral by Liszt ('Der nächtliche Zug,' 'Hunnenschlacht,' and

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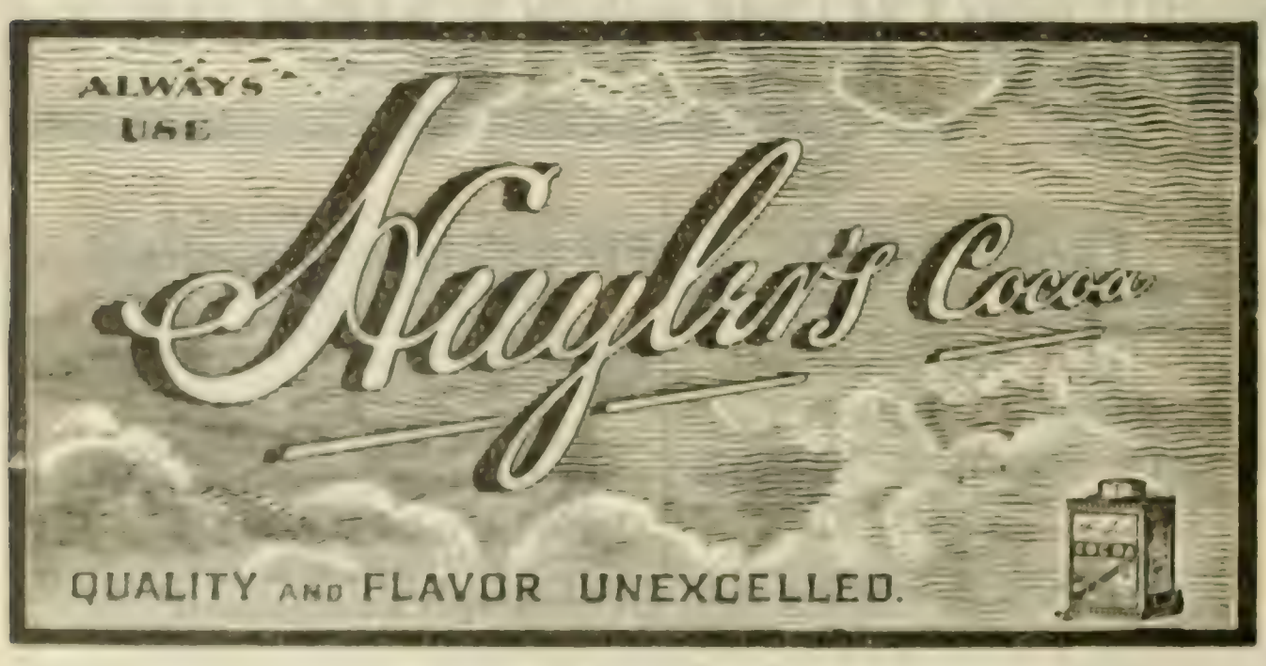
'Die heilige Elisabeth') in old Catholic style; but your theme is of a wholly different character, in the style of a quartet by Haydn, bourgeois music which awakens a strong thirst for beer. Your theme has nothing antique, nothing Catholic about it; it is much nearer the type of Gogol's 'Comrade Kunz,' who wished to cut off his nose so that he should not be obliged to pay out money for snuff. It is possible your theme will be very different in the development — and then I'll take all this back. As for the theme in B minor, it would serve as a very beautiful introduction for a theme. After the running about in C major must come something very energetic, powerful. I take it that this is really so, and that you were too lazy to write out the continuation. The first theme in D-flat major is exceedingly beautiful, only a little languishing; the second in D-flat major is simply wonderful. I often play it, and I could kiss you heartily for it. There is love's ardor, sensuousness, longing, in a word. much that would be exactly to the taste of the immoral German Albrecht. I have only one criticism to make about this theme: there is too little inner, psychical love, but rather fantastical, passionate fervor, with only slight Italian tinting. Romeo and Juliet were no Persian lovers: they were Europeans. I don't know whether you understand what I wish to say — I always find a great difficulty in expression; I launch into a musical treatise, and I must take refuge in illustrative examples: the theme in A-flat major in Schumann's 'Braut von Messina' overture is a good example of a motive in which there is expression of inner love. This theme, I admit, has its weaknesses; it is morbid and too sentimental toward the end, but the ground-mood is exceedingly well caught. I await impatiently the whole score for a just view of your overture, which is full of talent. It is your best work, and your dedication of it to me pleases me mightily. This is the first piece by you which fascinates by the mass of its beauties, and in such a way that one without deliberation can call it



good. It is not to be likened to the old drunken Melchisedek, who breaks into a horrible trepak * in the Arbatsky Place, from sheer misfortune. Send me the score as soon as possible. I pant to know it."

Tschaikowsky made some changes; and still Balakireff was not satisfied. He wrote Jan. 22, 1871: "I am much pleased with the introduction, but I do not at all like the close. It is impossible for me to write explicitly about it. It would be better for you to come here where we could talk it over. You have made something new and good in the middle section, the alternating chords on the organ-point above, a little '*à la Ruslan.*' † There is much routine in the close; the whole part after the end of the second theme (D major) is, as it were, pulled violently out of the head. The very end itself is not bad, but why these blows in the last measures? They contradict the contents of the drama, and it is coarse. Nadeshda Nikolajewna ‡ has stricken out these chords with her pretty little hand, and would fain close her pianoforte arrangement with a pianissimo."

Nor was Balakireff content with these criticisms. He wrote: "It's a pity that you, or, rather, N. Rubinstein, was in such a hurry about the publication of the overture. Although the new introduction is far more beautiful, I had the irresistible wish to change certain passages in the overture, and not to dismiss it so quickly, in the hope of your future works. I hope that Jurgenson will not refuse to give the score of the newly revised and finally improved overture to the engraver a second time."

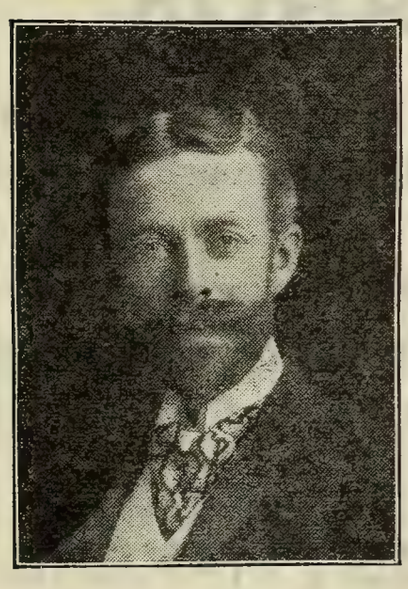
Tschaikowsky wrote, Oct. 7, 1869, that the overture was completed. It was begun Sept. 25, 1869; the sketch was finished October 7; by Nov. 15, 1869, it was scored. In the course of the summer of 1870 it was wholly rewritten: there was a new introduction, the dead march toward the close was omitted, and the orchestration was changed in many passages.

* A Russian national dance.

† After the manner of Glinka in his opera, "Ruslan und Ludmilla" (St. Petersburg, 1842).

‡ The wife of Rimsky-Korsakoff. In his final version Tschaikowsky himself struck out the chords.

WILLIAM C. CARL



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"Balakireff and Rimsky-Korsakoff were here yesterday," Tschaikowsky wrote on Jan. 13, 1870; "Balakireff begins to honor me more and more.* . . . My overture pleased them very much, and it also pleases me.

A day or so before the performance Tschaikowsky wrote his brother Modest: "There has already been one rehearsal. The piece does not seem to be ugly. As for the rest — that is known only to the dear Lord!"

The first performance of the overture was on March 4, 1870, at a concert of the Musical Society, Moscow. The work was not successful. Nicolas Rubinstein, who conducted, had just been sentenced to a fine of twenty-five roubles on account of some act of executive severity in the Conservatory. A newspaper on the day of the concert suggested that the admirers of Rubinstein should take up a collection at the concert, so that he should not be obliged to serve out the fine in jail. This excited such indignation that, when Rubinstein appeared on the stage, he was greeted with great enthusiasm, and no one thought of overture or concert. Tschaikowsky wrote to Klimenho: "My overture had no success at all here, and was wholly ignored. . . . After the concert a crowd of us supped at Gurin's restaurant. During the whole evening no one spoke to me a word about the overture. And yet I longed so for sympathy and recognition."

During a sojourn in Switzerland that summer Tschaikowsky made radical changes in "Romeo and Juliet." Through the assistance of

* Tschaikowsky some years afterward wrote letters in which he defined clearly his position toward the "Cabinet" of the neo-Russian school, and also put forth his views on "national music." In a letter written to Mrs. von Meck (Dec. 24, 1877) he described Balakireff as "the most important individuality of the circle; but he has grown mute and has done little. He has an extraordinary talent, which has been choked by various fatal circumstances. After he had made a parade of his infidelity, he suddenly turned devote. Now he is always in the church, fasts, prays to all sorts of relics — and does nothing else. In spite of his extraordinary gifts, he has stirred up much mischief. It was he that ruined the early years of Rimsky-Korsakoff by persuading him that he had nothing to learn. He is the true inventor of the doctrines of this remarkable circle, in which so much undeveloped or falsely developed strength, or strength that prematurely went to waste, is found." Balakireff, born in 1836, still lives in St. Petersburg. He has not been idle of late years, but has written a symphony as well as ingenious pianoforte pieces. Among his earlier orchestral works are symphonic poems ("Tamara" and "King Lear") and overtures with Russian, Czech, and Spanish theme. His oriental fantasia, "Islamei," for pianoforte, is well known in this country, and his "Thomar" was played by the Chicago Orchestra in 1896.

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N. Rubinstein and Karl Klindworth, the overture, dedicated to Mily Alexejewitsch Balakireff, was published by Bote and Bock, of Berlin, in 1871. It was soon played in German cities.

But Tschaikowsky was not satisfied with his work. He made still other changes, and, it is said, shortened the overture. The second edition, published in 1881, contains these alterations.

The first performance of "Romeo and Juliet" in America was by the Philharmonic Society of New York, Carl Bergmann conductor, April 22, 1876. The first performance in Boston was by the Symphony Orchestra, Feb. 8, 1890.

The work is scored for piccolo, 2 flutes, 2 oboes, 2 clarinets, cor anglais, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, bass tuba, a set of 3 kettle-drums, bass drum, cymbals, harp, strings.

***

The overture begins Andante non tanto, quasi moderato, F-sharp minor, 4-4. Clarinets and bassoons sound the solemn harmonies, which, according to Kashkin, characterize Friar Laurence; and yet Hermann Teibler finds this introduction symbolical of "the burden of fate." *

A short theme creeps among the strings. There is an organ-point on

*"I do not think that Romeo is designed merely as an exhibition of a man unfortunate in love. I consider him to be meant as the character of an *unlucky* man,—a man who, with the best views and fairest intentions, is perpetually so unfortunate as to fail in every aspiration, and, while exerting himself to the utmost in their behalf, to involve all whom he holds dearest in misery and ruin." This is the view of Dr. William Maginn, who contrasted Romeo, the unlucky, with Bottom, the lucky man.

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D-flat, with modulation to F minor (flutes, horns, harp, lower strings). The Friar Laurence theme is repeated (flutes, oboes, clarinets, cor anglais), with pizzicato bass. The ascending cry of the flutes is heard in E minor, instead of F minor as before.

Allegro giusto, B minor, 4-4. The two households "from ancient grudge break to new mutiny." Wood-wind, horns, and strings picture the hatred and fury that find vent in street broils. There is a brilliant passage for strings, which is followed by a repetition of the strife music. Then comes the first love theme, in D-flat major (muted violas and cor anglais, horns in syncopated accompaniment, with strings *pizz.*). This motive is not unlike in mood, and at times in melodic structure, Tschaikowsky's famous melody, "Nur wer die Sehnsucht kennt" (Op. 6, No. 6), which was composed early in December, 1869. In the "Duo from 'Romeo and Juliet,'" found among Tschaikowsky's sketches and orchestrated by S. Tanéïeff, this theme is the climax, the melodic phrase which Romeo sings to "O nuit d'extase, arrête toi, O nuit d'amour, tends ton voile noir sur nous!" ("Oh, tarry, night of ecstasy, O night of love, stretch thy dark veil over us!") Divided and muted violins, with violas *pizz.*, play most delicate and mysterious chords (D-flat major), which, in the duet above mentioned, serve as accompaniment to the amorous dialogue of Romeo and Juliet in the chamber scene. Flutes and oboes take up the first love theme.

There is a return to tumult and strife. The theme of dissension is developed at length, and the horns intone the Friar Laurence motive. The strife theme at last dominates in fortissimo until there is a return to the mysterious music of the chamber scene (oboes and clarinets, with murmurings of violins, and horns). The song grows more and more passionate until Romeo's love theme breaks out, this time in D major, and is combined with the strife theme and the motive of Friar Laurence in development. A tremendous burst of orchestral fury, and there is a

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descent to the depths, until 'cellos, basses, bassoons, alone are heard, until they die on low F-sharp with roll of kettle-drums. Then silence.

Moderato assai, B minor, 4-4. Drum-beats, double-basses, *pizz.*, and Romeo's song arises in lamentation. Soft chords (wood-wind and horns) bring the end.

Hugo Heermann, violinist, was born at Heilbronn, March 3, 1844. His mother was most musical. He began to study the violin when he was eight years old, took lessons of Maschek, and played in public in 1854. Rossini happened to hear him, was interested in him, and gave him a letter to the director of the Brussels Conservatory. Heermann studied at this conservatory five years, with Meerts, De Bériot, and Fétis. He took the first prize for violin playing, and then went to Paris, where he studied three years. In 1865 he was called as concert-master to Frankfort-on-the-Main, which is still his home. In 1878 he joined the faculty of the Hoch Conservatory. He is known not only as a virtuoso throughout Europe, but as the first violin of the Museumsgesellschaft Quartet (Heermann, Bassermann, Naret-Koning, Becker). His first appearance in the United States was at the fourth Wetzler symphony concert in Carnegie Hall, New York, Feb. 5, 1903, when he played Beethoven's Concerto with his own cadenzas.

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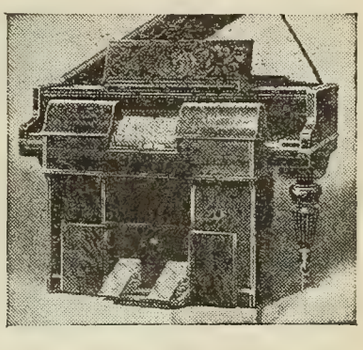

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Concerto in D minor, for Violin and Orchestra, Op. 8.

Richard Strauss.

(Born at Munich, June 11, 1864; now living at Charlottenburg, Berlin.)

This concerto, dedicated to Benno Walter (1847–1901, solo violinist and concert-master at Munich), was written in 1882–83. It has been played of late years by Hugo Heermann, Waldemar Meyer, and Alfred Krasselt; but at the time it was published it excited little attention.

Strauss began to play the pianoforte when he was four years old, and they say that when he was six he wrote a polka. His first music lessons were from his mother, a daughter of the brewer, Pschorr. The boy wrote songs, sonatas, and overtures for orchestra. In his first school years, 1870–74, he took pianoforte lessons of August Tombo and violin lessons of Benno Walter. He was at the Gymnasium from 1874 to 1882, and during these years he went through a course of strict counterpoint with Court Conductor Fr. W. Meyer. Strauss's string quartet in A was performed in public by Walter's Quartet in 1881; and a few days later a symphony in D minor (still in MS.) was produced under Levi. In 1882–83 Strauss was at the University of Munich, and during these years he composed his 'Cello Sonata, Op. 6; Suite or Serenade for wind instruments, Op. 7; this violin concerto; pianoforte pieces, Op. 9; and the group of songs, Op. 10. During this period Strauss spent his days and nights with the classics. Nor does he now, apparently, regret the foundation studies, for he said to a representative of the *Musical Times* (London, January, 1903): "Young composers bring me voluminous manuscripts for my opinion on their productions. In looking at them I find that they generally want to begin where Wagner left off. I say to all such: 'My good young man, go home and study the works of Bach, the symphonies of Haydn, of Mozart, of Beethoven, and when you have mastered these art works come to me again.'"

The orchestral part of this concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, kettle-drums, strings.

First movement, D minor, allegro, 4-4; second movement, a romance in G minor, lento ma non troppo, 3-8; third movement, a rondo in D major, prestissimo, 2-4.

Symphony in C major, No. 9 . . . . . Franz Schubert.

(Born at Lichtenthal, Vienna, Jan. 31, 1797; died at Vienna, Nov. 19, 1828.)

The manuscript of this symphony, numbered 7 in the Breitkopf & Härtel list and sometimes known as No. 10, bears the date March, 1828. It is said that Schubert gave the work to the Musikverein of Vienna for performance; that the parts were distributed; that it was even tried in rehearsal; that its length and difficulty were against it, and it was withdrawn

on Schubert's own advice in favor of his earlier Symphony in C, No. 6 (written in 1817). All this has been doubted; but the symphony is entered in the catalogue of the society under the year 1828, and the statements just quoted have been fully substantiated. Schubert said, when he gave the work to the Musikverein, that he was through with songs, and should henceforth confine himself to opera and symphony.

It has been said that the first performance of the symphony was at Leipsic in 1839. Is this statement true? Schubert himself never heard the work; but it was performed at a concert of the Gesellschaft der Musikfreunde, Vienna, Dec. 14, 1828, and repeated March 12, 1829. It was then forgotten, until Schumann visited Vienna in 1838, and looked over the mass of manuscripts then in the possession of Schubert's brother Ferdinand. Schumann sent a transcript of the symphony to Mendelssohn for the Gewandhaus concerts, Leipsic. It was produced at the concert of March 21, 1839, under Mendelssohn's direction, and repeated three times during the following season,— Dec. 12, 1839, March 12 and April 3, 1840. Mendelssohn made some cuts in the work for these performances. The score and parts were published in January, 1850.*

The first performance in Boston was at a concert, October 6, 1852, when

* Hanslick said in "Geschichte des Concertwesens in Wien" (Vienna, 1869) that the sixth, not the ninth, symphony was performed at the concert in Vienna, Dec. 14, 1828; that the ninth was first heard in Vienna in 1839, when only the first and second movements were played, and separated by an aria of Donizetti; that the first complete performance at Vienna was in 1850. Grove makes the same statement. But see Richard Heuberger's "Franz Schubert" (Berlin, 1902), p. 87.

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Études Symphoniques, Op. 13 (by request)	Schumann
Impromptu, Op. 36 Mazurka, Op. 7, No. 1 Valse, Op. 64, No. 1 Valse, Op. 64, No. 2 Étude, Op. 10, No. 5 Andante spianato and Polonaise, Op. 22	Chopin
"Si oiseau j'étais." Étude, Op. 2, No. 6 (by request)	Henselt
Polonaise, E major (by request)	Liszt

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the small orchestra was led by Mr. Suck. We are told that on this occasion the first violins were increased to four, two extra 'cellos took the place of the bassoons, and a second oboe was added. The Germania Orchestra played the symphony in 1853 and 1854, and the first performance at a Philharmonic Concert was on March 14, 1857.

The first performance in New York was on January 11, 1851, by the Philharmonic Society, led by Mr. Eisfeld.

The manuscript is full of alterations, and as a rule Schubert made few changes or corrections in his score. In this symphony alterations are found at the very beginning. Only the Finale seems to have satisfied him as originally conceived, and this Finale is written as though at headlong speed.

The symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, kettle-drums, strings. There is a story that Schubert was afraid he had made too free use of trombones, and asked the advice of Franz Lachner.

The second theme of the first movement has a decidedly Slav-Hungarian character, and this character colors other portions of the symphony both in melody and general mood.

The rhythm of the scherzo theme had been used by Schubert as early as 1814 in his quartet in B-flat. It may also be remarked that the scherzo is not based on the old menuet form, and that there is more thematic development than was customary in such movements at that period.

There is a curious tradition — a foolish invention is perhaps the better phrase — that the Finale illustrates the story of Phaëton and his celebrated experience as driver of Apollo's chariot. Others find in the Finale a reminiscence of the terrible approach of the Stone-man toward the supper-table of Don Giovanni.

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Schumann, after a performance of the symphony at Leipsic, wrote a rhapsody which may well take the place of an analysis: —

"Often, when looking on Vienna from the mountain heights, I thought how many times the restless eye of Beethoven may have scanned that distant Alpine range, how dreamily Mozart may have watched the course of the Danube, which seems to thread its way through every grove and forest, and how often Father Haydn looked at the spire of St. Stephen and felt unsteady whilst gazing at such a dizzy height. Range in one compact frame the several pictures of the Danube, the cathedral towers, and the distant Alpine range, and steep all these images in the holy incense of Catholicism, and you have an ideal of Vienna herself; the exquisite landscape stands out in bold relief before us, and Fancy will sweep those strings whcih, but for her, would never have found an echo in our souls.

"In Schubert's symphony, in the transparent, glowing, romantic life therein reflected, I see the city more clearly mirrored than ever, and understand more perfectly than before why such works are native to the scene around me. I will not try to extol and interpret the symphony; men in the different stages of life take such different views of the impressions they derive from artistic fancies, and the youth of eighteen often discovers in a symphony the echo of some world-wide event, where the mature man sees but a local matter, whereas the musician has never thought of either the one or the other, and has merely poured forth from his heart the very

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best music he could give. But only grant that we believe that this outer world, to-day fair, to-morrow dark, may appeal deeply to the inmost heart of the poet and musician, and that more than merely lovely melody, something above and beyond sorrow and joy, as these emotions have been portrayed a hundred times in music, lies concealed in this symphony — nay, more, that we are by the music transported to a region where we can never remember to have been before — to experience all this we must listen to symphonies such as this.

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powers. Those gifts must be pronounced extraordinary in a man who, having during his lifetime heard so little of his own instrumental works, succeeded in so masterly a handling of the general body of instruments which converse with one another like human voices and chorus. Except in numbers of Beethoven's works, I have nowhere found such an extraordinary and striking resemblance to the organs of the human voice as in Schubert's; it is the very reverse of Meyerbeer's method of treating the human voice. The complete independence in which the symphony stands in respect of Beethoven's is another sign of its masculine originality. Let any one observe how wisely and correctly Schubert's genius develops itself. In the consciousness of more modest powers, he avoids all imitation of the grotesque forms, the bold contrasts, we meet with in Beethoven's later works, and gives us a work in the loveliest form, full of the novel intricacies of modern treatment, but never deviating too far from the centre point and always returning to it. This must be patent to any one who often considers this particular symphony.

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"Sea Pictures," Two Songs from a Cycle of Five for Contralto and Orchestra . . . . . MME. KIRKBY LUNN

GOLDMARK . Chorus of Spirits and Spirits' Dance, from "Merlin"

GOUNOD . . . . . "Stances de Sapho," from "Sapho"
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LISZT . . . . Song with Orchestra, "The Three Gypsies"
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give the faintest notion of its intense originality throughout. I cannot, however, pass from the second movement, which addresses us in such exquisitely moving strains, without a single word. There is one passage in it, that where the horn is calling as though from a distance, that seems to come to us from another sphere. Here everything else listens, as though some heavenly messenger were hovering around the orchestra.

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   (*c*) Standchen }
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   (*b*) So willst du des Armen dich gnädig erbarmen? *From the "Fair Magelone"* . . . . . } . Brahms
   (*c*) O liebliche Wangen . . . . . }
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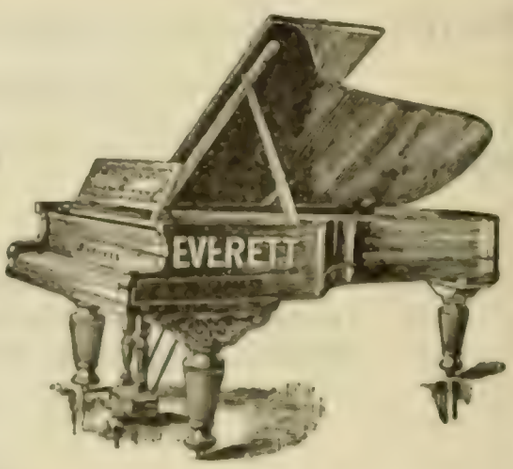

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A "FAUST" OVERTURE . . . . . RICHARD WAGNER.

(Born at Leipsic, May 22, 1813; died at Venice, Feb. 13, 1883.)

While Wagner, conductor at Riga, was writing "Rienzi," he kept thinking of Paris as the one place for the production of his opera. He arrived in Paris, after a stormy voyage from Pillau to London, in September, 1839. He and his wife and a big Newfoundland dog found lodgings in the Rue de la Tonnellerie. This street was laid out in 1202, and it was named on account of the merchants in casks and hogsheads who there established themselves. The street began at the Rue Saint Honoré, Nos. 34 and 36, ended in the Rue Pirouette; and it was known for a time in the seventeenth century as the Rue des Toilères. Before the street was formed, it was a road with a few miserable houses occupied by Jews. Wagner's lodging was in No. 23,* the house in which the illustrious Molière is said to have been born; and a tablet in commemoration of this birth was put into the wall in the Year VIII., and replaced when the house was rebuilt, in 1830. This street disappeared when Baron Hausmann improved Paris, and the Molière tablet is now on No. 31 Rue du Pont-Neuf.

In spite of Meyerbeer's fair words and his own efforts, Wagner was unable to place his opera; and he was obliged to do all manner of drudgery to support himself. He wrote songs, read proofs, arranged light music for various instruments, wrote articles for music journals.

He himself tells us: "In order to gain the graces of the Parisian salon-world through its favorite singers, I composed several French romances, which, after all my efforts to the contrary, were considered too out-of-the way and difficult to be actually sung. Out of the depth of my inner discontent, I armed myself against the crushing reaction of this outward art-activity by the hasty sketches and as hasty composition of an orchestral

* Félix and Louis Lazare, in their "Dictionnaire des Rues de Paris" (Paris, 1844), give 5 as the number of Molière's birth-house.

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piece which I called an 'overture to Goethe's "Faust,"' but which was in reality intended for the first section of a grand 'Faust' symphony."

He wrote it, according to one of his biographers, in "a cold, draughty garret, shared with his wife and dog, and while he had a raging toothache." On the other side of the sheet of paper which bears the earliest sketch is a fragment of a French chansonette.

Before this, as early as 1832, Wagner had written incidental music to Goethe's drama and numbered the set Op. 5. These pieces were: Soldiers' Chorus, Rustics under the Linden, Brander's Song, two songs of Mephistopheles, Gretchen's song, "Meine Ruh' ist hin," and melodrama for Gretchen. (This music was intended for performance at Leipsic, where Wagner's sister, Johanna Rosalie (1803–37) the play-actress, as Gretchen, was greatly admired.*)

It has been stated by several biographers that the overture to "Faust" was played at a rehearsal of the Conservatory orchestra, and that the players, unable to discover any purpose of the composer, held up hands in horror. Georges Servières, in his "Richard Wagner jugé en France," gives this version of the story: "The publisher Schlesinger busied himself to obtain for his young compatriot a hearing at the Société des Concerts. Wagner presented to the society the overture to 'Faust' which he had just sketched and which should form a part of a symphony founded on Goethe's drama. The *Gazette Musicale* of March 22, 1840, announced that an overture for 'Faust' by M. R. Wagner had just been rehearsed. After this rehearsal the players looked at each other in stupefaction and asked themselves what the composer had tried to do. There was no more thought of a performance."

* Some preferred her in this part to Schroeder-Devrient. Thus Laube wrote that he had never seen Gretchen played with such feeling: "For the first time the expression of her madness thrilled me to the marrow, and I soon discovered the reason. Most actresses exaggerate the madness into unnatural pathos. They declaim in a hollow, ghostly voice. Demoiselle Wagner used the same voice with which she had shortly before uttered her thoughts of love. This grewsome contrast produced the greatest effect." Rosalie married the writer, Dr. G. O. Marbach, in 1836.

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PIANOS

Now the *Gazette Musicale* of March 22, 1840, spoke of Wagner's remarkable talent. It said that the overture obtained "unanimous applause," and it added, "We hope to hear it very soon"; but it did not give the title of the overture.

But Glasenapp, a lover of detail, says in his Life of Wagner that this overture was not "Faust," but the "Columbus" overture, which was written for Apel's play in 1835, and performed that same year at Magdeburg, when Wagner was conductor at the Magdeburg Theatre. The overture "Columbus" was performed at Riga (March 19, 1838), probably at Königsberg, and at Paris (Feb. 4, 1841), at a concert of the *Gazette Musicale* to its subscribers.*

The first performance of the "Faust" overture was at a charity concert in the pavilion of the Grosser Garten, Dresden, July 22, 1844. Wagner conducted it. The work was called "Berliozian programme music"; and acute critics discovered in it taunts of Mephistopheles and the atoning apparition of Gretchen, whereas, as we shall see, the composer had thought

* Laube had said that this overture showed the composer in doubt as to whether he should follow in the footsteps of Beethoven or Bellini, and that the piece therefore made an impression somewhat like a Hegelian essay written in the style of Heine. H. Blanchard wrote in the *Gazette Musicale* after the performance: "This piece has the character and the form of a prelude: does it deserve the name overture, which the composer has well defined lately in this journal? Has he wished to paint the infinity of mid-ocean, the horizon which seemed endless to the companions of the famous and daring navigator, by a high tremolo of the violins? It is allowed us so to suppose; but the theme of the allegro is not sufficiently developed and worked out; the brass enter too uniformly and with too great obstinacy, and their discords which shocked trained and delicate ears did not permit just valuation of M. Wagner's work, which, in spite of this mishap, seemed to us the work of an artist who has broad and well-arranged ideas, and knows well the resources of modern orchestration."

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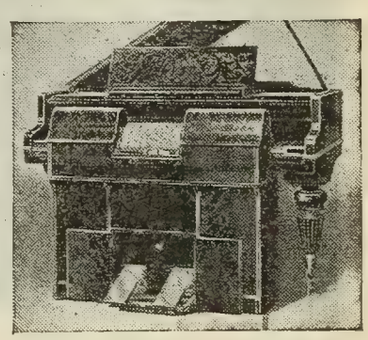

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only of Faust, the student and philosopher. The overture was repeated with no better success, Aug. 19, 1844. A correspondent of the Berlin *Figaro* advised Wagner to follow it up with an opera "which should be based neither on Goethe's nor on Klingemann's 'Faust,' but on the sombre old Gothic folk-saga, with all its excrescences, in the manner of 'Der Freischütz.'"

***

What was Wagner's purpose in writing this overture? To portray in music a soul "aweary of life, yet ever forced by his indwelling dæmon to engage anew in life's endeavors." His purpose will be understood clearly if we examine the correspondence between Wagner and Liszt, and Wagner and Uhlig.

Wagner wrote Liszt (Jan. 30, 1848): "Mr. Halbert tells me you want my overture to Goethe's 'Faust.' As I know of no reason to withhold it from you, except that it does not please me any longer, I send it to you, because I think that in this matter the only important question is whether the overture pleases you. If the latter should be the case, dispose of my work; only I should like occasionally to have the manuscript back again." *

In 1852 Wagner reminded Liszt of the manuscript, hoped he had given it to a copyist, and added: "I have a mind to rewrite it a little and to publish it. Perhaps I shall get money for it." He reminded him again a month later. By Liszt's reply (Oct. 7, 1852) it will be seen that he had already produced the overture at Weimar: † "A copy of it exists here, and I shall probably give it again in the course of this winter. The work is quite worthy of you; but, if you will allow me to make a remark, I must confess that I should like either a second middle part or else a quieter and more agreeably colored treatment of the present middle part. The brass is a little too massive there, and — forgive my opinion — the motive

* The Englishing of these excerpts from the Wagner-Liszt correspondence is by Francis Hueffer.

† This performance was on May 11, 1852. Liszt wrote to Wagner, "Your 'Faust' overture made a sensation, and went well."

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in F is not satisfactory: it wants grace in a certain sense, and is a kind of hybrid thing, neither fish nor flesh, which stands in no proper relation or contrast to what has gone before and what follows, and in consequence impedes the interest. If instead of this you introduced a soft, tender, melodious part, modulated *à la* Gretchen, I think I can assure you that your work would gain very much. Think this over, and do not be angry in case I have said something stupid."

Wagner answered (Nov. 9, 1852): "You beautifully spotted the lie when I tried to make myself believe that I had written an overture to 'Faust.' You have felt quite justly what is wanting: the woman is wanting. Perhaps you would at once understand my tone-poem if I called it 'Faust in Solitude.' At that time I intended to write an entire 'Faust' symphony. The first movement, that which is ready, was this 'Solitary Faust,' longing, despairing, cursing. The 'feminine' floats around him as an object of his longing, but not in its divine reality; and it is just this insufficient image of his longing which he destroys in his despair. The second movement was to introduce Gretchen, the woman. I had a theme for her, but it was only a theme. The whole remains unfinished. I wrote my 'Flying Dutchman' instead. This is the whole explanation. If now, from a last remnant of weakness and vanity, I hesitate to abandon this 'Faust' work altogether, I shall certainly have to remodel it, but only as regards instrumental modulation. The theme which you desire I cannot introduce. This would naturally involve an entirely new composition, for which I have no inclination. If I publish it, I shall give it its proper title, 'Faust in Solitude,' or 'The Solitary Faust: a Tone-poem for Orchestra."

Compare with this Wagner's letter to Theodor Uhlig (Nov. 27, 1852): "Liszt's remark about the 'Faust' overture was as follows: he missed a second theme, which should more plastically represent 'Gretchen,' and therefore wished to see either such an one added, or the second theme of

It's a Fownes'

That's all you need to know about a glove

the overture modified. This was a thoroughly refined and correct expression of feeling from him, to whom I had submitted the composition as an 'Overture to the first part of Goethe's "Faust."' * So I was obliged to answer him that he had beautifully caught me in a lie when (without thought) I tried to make myself or him believe that I had written such an overture. But he would quickly understand me if I were to entitle the composition 'Faust in Solitude.' In fact, with this tone-poem I had in my mind only the first movement of a 'Faust' symphony: here Faust is the subject, and a woman hovers before him only as an indefinite, shapeless object of his yearning; as such, intangible and unattainable. Hence his despair, his curse on all the torturing semblance of the beautiful, his headlong plunge into the mad smart of sorcery. The *manifestation* of the woman was to take place only in the second part; this would have Gretchen for its subject, just as the first part, Faust. Already I had theme and mood for it: then — I gave the whole up, and — true to my nature — set to work at the 'Flying Dutchman,' with which I escaped from all the mist of instrumental music, into the clearness of the drama. However, that composition is still not uninteresting to me; only, if one day I should publish it, it would have to be under the title, 'Faust in Solitude,' a tone-poem. (Curiously enough, I had already resolved upon this '*tone-poem*' when you made so merry over that name — with which, however, I was forced to make shift for the occasion.)"

Liszt asked (Dec. 27, 1852) if Wagner could not prepare his new version of the overture for performance at a festival at Carlsruhe: "I am glad that my marginal notes to your 'Faust' overture have not displeased you. In my opinion, the work would gain by a few *elongations*. Härtel will willingly undertake the printing; and, if you will give me particular pleasure, make me a present of the manuscript when it is no longer wanted for

* This was the title of the overture when it was performed for the first time at Dresden.

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the engraving. This overture has lain with me so long, and I have taken a great fancy to it. If, however, you have disposed of it otherwise, do not mind me in the least, and give me some day another manuscript."

Wagner wrote to Liszt from Zurich (Jan. 19, 1855), and congratulated him on the completion of his "Faust" symphony: "It is an absurd coincidence that just at this time I have been taken with a desire to remodel my old 'Faust' overture. I have made an entirely new score, have rewritten the instrumentation throughout, have made many changes, and have given more expansion and importance to the middle portion (second motive). I shall give it in a few days at a concert here, under the title of 'A "Faust" Overture.' The motto will be: —

Der Gott, der mir im Busen wohnt,
Kann tief mein Innerstes erregen;
Der über allen meinen Kräften thront,
Er kann nach aussen nichts bewegen;
Und so ist mir das Dasein eine Last,
Der Tod erwünscht, das Leben mir verhasst!

but I shall not publish it in any case."

This motto was retained. Englished by Charles T. Brooks, it runs: —

The God who dwells within my soul
Can heave its depths at any hour;
Who holds o'er all my faculties control
Has o'er the outer world no power.
Existence lies a load upon my breast,
Life is a curse, and death a longed-for rest.

The revised overture was performed for the first time on Jan. 23, 1855, at a concert of the Allgemeine Musikgesellschaft, Zurich.

Liszt wrote January 25 of that year: "You were quite right in arranging a new score of your overture. If you have succeeded in making the middle part a little more pliable, this work, significant as it was before, must have gained considerably. Be kind enough to have a copy made, and send it me *as soon as possible*. There will probably be some orchestral

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concerts here, and I should like to give this overture at the end of February."

Wagner replied: "Herewith, dearest Franz, you receive my remodelled 'Faust' overture, which will appear very insignificant to you by the side of your 'Faust' symphony. To me the composition is interesting only on account of the time from which it dates; this reconstruction has again endeared it to me; and, with regard to the latter, I am childish enough to ask you to compare it very carefully with the first version, because I should like you to take cognizance of the effect of my experience and of the more refined feeling I have gained. In my opinion, new versions of this kind show most distinctly the spirit in which one has learned to work and the coarsenesses which one has cast off. You will be better pleased with the middle part. I was, of course, unable to introduce a new motive, because that would have involved a remodelling of almost the whole work; all I was able to do was to develop the sentiment a little more broadly, in the form of a kind of enlarged cadence. Gretchen of course could not be introduced, only Faust himself: —

'Ein unbegreiflich holder Drang,
Trieb mich durch Wald und Wiesen hin,' etc.

The copying has, unfortunately, been done very badly, and probably there are many mistakes in it. If some one were to *pay me well* for it, I might still be inclined to publish it. Will you try the Härtels for me? A little money would be very welcome in London, so that I might the better be able to save something there. Please see to this." *

Liszt approved the changes, and sent the score to the Härtels. "If you are satisfied with an honorarium of twenty louis d'or, write to me simply 'Yes,' and the full score and parts will soon be published. To a larger, honorarium the Härtels would not agree."

* Wagner had been invited in January, 1855, to conduct the concerts of the Philharmonic Society, London, in March, April, May, and June.

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Wagner answered from London: "Let the Härtels have my 'Faust' overture by all means. If they could turn the twenty louis d'or into twenty pounds, I should be glad. In any case, they ought to send the money here as soon as possible. I do not like to dun the Philharmonic for my fee, and therefore want money. . . . The publication of this overture is, no doubt, a weakness on my part, of which you will soon make me thoroughly ashamed by your 'Faust' symphony." But Härtel did not consent to the change of louis d'or into pounds. Wagner complained (May 26, 1855) of an "abominable arrangement" of the overture published by the same firm; he also spoke of wrong notes in manuscript score as well as in the arrangement. "You will remember," wrote Wagner, "that it was a copy which I sent to you for your own use, asking you to correct such errors as might occur in your mind, or else to have them corrected, because it would be tedious for me to revise the copy." At the end of 1855 or very early in 1856 Wagner wrote: "I also rejoice in the fiasco of my 'Faust' overture, because in it I see a purifying and wholesome punishment for having published the work in despite of my better judgment; the same religious feeling I had in London when I was bespattered with mud on all sides."

The manuscript score of the original edition is in the Liszt Museum at Weimar. The manuscript of the revised edition is, or was until a very recent date, at Wahnfried in Bayreuth.

The first performance of the overture in Paris was at a Pasdeloup concert, March 6, 1870.

The first performance in the United States was at Boston, Jan. 3, 1857, at a Philharmonic concert, Mr. Zerrahn conductor, in the Melodeon. The orchestra was made up of about thirty-five players. The music was then praised by Mr. John S. Dwight as "profound in sentiment, original in conception, logical in treatment, euphonious as well as bold in instrumentation, and marvellously interesting to the end." "It seemed," wrote Mr. Dwight, "to fully satisfy its end; it spoke of the restless mood, the

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baffled aspiration, the painful, tragic feeling of the infinite amid the petty chafing limitations of this world, which every soul has felt too keenly, just in proportion to the depth and intensity of its own life and its breadth of culture. Never did music seem more truly working in its own sphere, except when it presents the heavenly solution and sings all of harmony and peace." And this burst of appreciation was in 1857 — and in the city of Boston.

The first performance of the overture in New York was by the Philharmonic Society, Mr. Eisfeld conductor, Jan. 10, 1857.

The overture is scored for piccolo, 2 flutes, 2 oboes, 2 clarinets, 3 bassoons, 4 horns, 2 trumpets, 3 trombones, bass tuba, kettle-drums, and strings.

The work, which is in the form of the classic overture, begins with a slow introduction, or exposition of almost the whole thematic material to be treated afterward in due course. *Sehr gehalten* (Assai sostenuto), D minor, 4-4. The opening phrase is given out by the bass tuba and double-basses in unison over a pianissimo roll of drums, and is answered by the 'cellos with a more rapid phrase. The violins then have a phrase which is a modification of the one with which the work begins, and in turn becomes the first theme of the allegro. A cry from wind instruments follows, and is repeated a fourth higher. After development there is a staccato chord for full orchestra, and the main body of the overture begins. *Sehr bewegt* (Assai con moto), D minor, 2-2. There is a reappearance of the theme first heard, but in a modified form. It is given out by the first violins over harmonies in bassoons and horns, and the antithesis is for all the strings. After a fortissimo is reached, the cry of the wind instruments is again heard. There is a long development, in the course of which a subsidiary theme is given to the oboe. The second theme is a melody in F major for flute. The free fantasia is long and elaborate. The first entrance of trombones on a chord of the diminished seventh, accompanied fortissimo by the whole orchestra and followed by a chord of the second, once excited much discussion among theorists concerning the propriety of its resolution. The third part of the overture begins with a tumultuous return of the first theme; the development differs from that of the first part. The coda is long.

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Mr. Ellison Van Hoose was born at Murfreesboro, Tenn., Aug. 18, 1869. He studied in New York for five years with Perry Averill, and he has also studied with Bouhy of Paris, Wood of London, Emil Fischer, and Isadore Luckstone. He was known as a choir singer until 1897, when he joined the Damrosch-Ellis Opera Company. He was also with the Ellis Company of 1898–99. His first appearance in opera was at Philadelphia, Dec. 11, 1897, as Walther in "Tannhäuser." Mr. Van Hoose has also sung in London orchestral concerts.

Romance, "'Neath the Almond Blossom." Carl Maria von Weber.
(Born at Eutin, Oldenburg, Dec. 18, 1786; died at London, June 5, 1826.)

"Euryanthe," grand heroic-romantic opera in three acts, book founded by Helmina von Chezy on an old French tale of the thirteenth century, "Histoire de Gérard de Nevers et de la belle et vertueuse Euryant de Savoye, sa mie,"— a tale used by Boccaccio (Decameron, second day, ninth novel) and Shakespeare ("Cymbeline"),— music by von Weber, was produced at Vienna, Oct. 25, 1825. This romance, first sung by Anton Haizinger (1796–1869), is the second number of the first act.

Unter blühnden Mandelbäumen,
An der Loire grünem Strand,
O wie selig ist's zu träumen,
Wo ich meine Liebe fand.
Sie, die Reine, Eine, Meine!
Keusch wie Schnee, wie Rosen mild,
Unter blühnden Mandelbäumen
Schwebt um mich ihr süsses Bild.

Bei dem goldnen Licht der Sterne,
An der Loire Blüthenstrand
Gab der reinsten Liebe gerne
Augenstern ein Himmelspfand.
Selig, minnig, hold und innig,
Aug' in Auge, Mund an Mund,
Bei dem Leuchten ew'ger Sterne,
Gab sich Herz dem Herzen Kund.

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Ob auch Sturm und Welle tose,
Blühest du, des Lenzes Pfand.
Zarte, Reine, Süsse, Meine!
Du mit mir ganz ein und mein,
Heil'ger Treue schönste Rose
Blüht in deiner Brust allein.

This has been versified in English by some one unknown as follows:—

'Neath the almond blossom waving,
By the Loire's flowing stream,
Where my loved one first did charm me,
There of her I fondly dream.
She, the purest, sweetest, dearest,
Chaste as snow, a rose most rare!
'Neath the almond blossom waving,
She appears in vision fair.

When the golden stars were shining
On the Loire's fertile shore,
Flash'd to heav'n her radiant glances,
Pledging love forevermore.
Joyful, hopeful, fond, and faithful,
Eye to eye spoke love to love;
'Neath the stars forever shining
Hearts were knit by Heav'n above.

Lovely rose, of faith the token,
On the Loire's verdant strand,
E'en when storm and wave are raging,
Thou the pledge of spring shalt stand.
Fondest, purest, sweetest, dearest!
I am thine, and thou mine own,
Lovely rose, of faith the token,
Grace my darling's breast alone.

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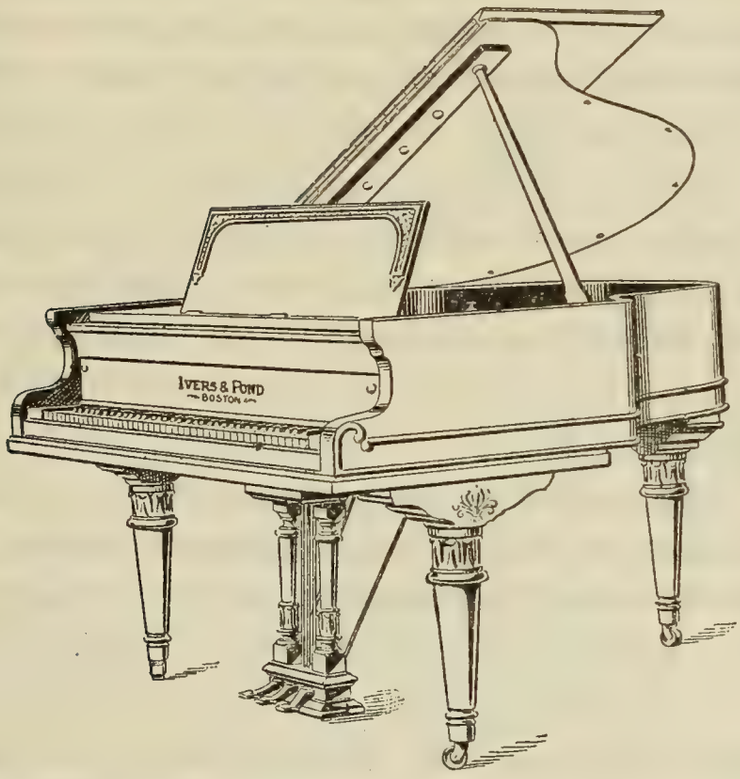

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Concerto for Pianoforte, No. 2, in G minor, Op. 22.

Camille Saint-Saëns.

(Born in Paris on Oct. 9, 1835; still living.)

Saint-Saëns composed this concerto in 1868. He was the pianist when the work was performed for the first time at the Cirque d'Hiver, Paris, Dec. 13, 1868. He was also the pianist in the performance at the conservatory, Dec. 19, 1869. Mr. B. J. Lang was the pianist when the concerto was performed for the first time at a concert of the Philharmonic Society of New York, Dec. 9, 1876.

The following analysis is by Mr. W. F. Apthorp: —

The first performance of this concerto in Boston was by Mr. B. J. Lang, at a concert of the Harvard Musical Association on Feb. 3, 1876.

The first movement opens with a free contrapuntal cadenza for the pianoforte alone, Andante sostenuto in G minor (4-4 time, but with no bars marked in the score up to the point where the orchestra enters). This cadenza begins with a sort of free adaptation of the old clavecin style to the modern pianoforte, but grows more brilliant and modern in character as it goes on. Then the orchestra enters fortissimo with two great chords of the tonic and dominant (first inversion), very like those which introduce the opening slow movement of Mozart's overture to "Don Giovanni," followed by a vigorous phrase in a strongly marked rhythm. A recitative-like phrase in the oboe, accompanied at first by the pianoforte, then by the strings pizzicati, leads to the presentation of the first theme by the pianoforte alone, the strings soon coming in with an accompaniment during the development. Some imitations between the pianoforte and the strings and wood-wind lead to a subsidiary theme in the relative major (B-flat), given out by the pianoforte, some of the phrases being reinforced by the wood-wind. A new episodic phrase in the clarinet, accompanied by repeated chords in the flutes and horns and rapid running passages in the piano-

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forte, leads to a change of tempo, più animato, and the solo instrument begins a long climax of brilliant passage-work, rapid double thirty-second notes in the right hand against slow arpeggj in the left being succeeded by more and more brilliant "double-shuffle" octaves and chords, accompanied at first by sustained harmonies in the strings and wood-wind, then by the whole orchestra. The climax goes on, sempre più animato e crescendo, until the tempo becomes twice as fast as before; then, with a sudden return to the original slower tempo, the first theme returns fortissimo in G minor in the violins, violas, and 'celli in octaves, against a perfect whirlwind of octaves and double arpeggj in the pianoforte. This outburst is followed by a continuation of the theme in the pianoforte alone, the right hand playing the melody in octaves and the left rolling out long rising and falling arpeggj; soon the melody passes into the flute, oboe, and clarinet in octaves, the solo instrument keeping up its arpeggio accompaniment. A brilliant unaccompanied cadenza for the pianoforte follows, in which figures from the first theme are worked out. Toward the end the orchestra comes in again and leads to a coda, in which we hear once more the contrapuntal passage with which the movement opened, but now accompanied by the orchestra. It ends with a repetition of the strong orchestral passage which first introduced the principal theme. This movement has nothing of the symphonic form usual in first movements of concertos. Indeed it is really the slow movement of the composition. The cyclical form of this concerto is, accordingly, defective, like that of Beethoven's sonata in C-sharp minor, Op. 27, No. 2; what would be technically the first movement is omitted by the composer.

The second movement, Allegretto scherzando, in E-flat major (6-8 time), corresponds to the scherzo in character, though its form is that of a first movement. A pizzicato chord in the strings and some rapid rhythmic pulsations in the kettle-drums lead to the exposition of the dainty, nimble first theme by the pianoforte alone; this theme is then further developed by both pianoforte and orchestra, either in alternation or together. The second theme appears in B-flat major, the melody being sung by various wind and stringed instruments against a sort of guitar accompaniment in a very original rhythm in the pianoforte. The solo instrument soon takes part in the development, which is followed by a light, breezy little conclusion-theme in the pianoforte, accompanied by a tremolo in the strings, with now and then a soft chord in the wood-wind. Then comes a short free fantasia, and a third part which bears quite the conventional relations to the first. The movement ends pianissimo with a brief coda.

The third movement, Presto, in G minor (4-4 — really 12-8 — time), is a brilliant, rushing Saltarello. Two measures of rapid triplets in the bass of the pianoforte are followed by a repetition of the figure by all the strings against a loud G minor chord in the wind and kettle-drums. Then the solo instrument launches out upon the first theme, which it develops, sparingly accompanied by the orchestra. Some subsidiary passage-work leads to a sudden modulation to A major, in which key the second theme enters. The 12-8 saltarello rhythm is now abandoned; the melody is played on the pianoforte to a chattering accompaniment of repeated eighth-notes in the wood-wind and horns. Some more subsidiary passage-work, in which the 12-8 rhythm returns once more, and a short conclusion-theme, end the first part of the movement. In the free fantasia the first and second themes are elaborately worked out by the pianoforte, the working-out of the first theme being accompanied by sustained harmonies in the strings, which

make way for the chattering of the wind instruments whenever the second theme appears. This working-out is followed by an episode in which the wood-wind and horns, reinforced later on by the strings, play a solemn choral in full harmony, against an obstinately repeated trill-figure in the pianoforte. This figure of the pianoforte is taken from the second theme. After the choral has been thus played through in even whole-notes, it is repeated more strongly in half-notes, the pianoforte still keeping up its repetitions of the trill. Some brilliant passage-work for the pianoforte leads over to the third part of the movement. This stands in wholly regular relations to the first part, the second theme now coming in D major (dominant of the principal key). A dashing coda, in which there are some striking effects like the tolling of great bells, ends the movement.

This concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings, to which is added 1 pair of cymbals *ad libitum* in the third movement. The score is dedicated to Mme. A. de Viliers, *née* de Haber.

"Adelaide," Op. 46 . . . . . Ludwig van Beethoven.

(Born at Bonn, Dec. 16 (?), 1770; died at Vienna, March 26, 1827.)

This song, composed in 1796, was published at Vienna in 1797, and the title was as follows: "'Adelaide,' by Matthison: A cantata for voice and pianoforte accompaniment, set to music and dedicated to the poet by Ludwig van Beethoven." The original price of the song was forty kreutzers.

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Adelaide!

In der spiegelnden Fluth, im Schnee der Alpen,
In des sinkenden Tages Goldgewölken,
Im Gefilde der Sterne strahlt dein Bildniss,
Adelaide!

Abend-lüftchen im zarten Laube flüstern,
Silberglöckchen des Mais im Grase säuseln,
Wellen rauschen, und Nachtigallen flöten,
Adelaide!

Einst, O Wunder! entblüht auf meinem Grabe,
Eine Blume der Asche meines Herzens;
Deutlich schimmert auf jedem Purpurblättchen:
Adelaide!

John Oxenford's English version is as follows: —

Through the garden of Spring I freely wander,
While soft light with its magic falls around me,
Having first through the branches flitted trembling,
Adelaide!

On the face of the lake, on snowy mountains,
In the clouds that the setting sun has tinted,
'Mid the stars scatter'd o'er us, beams thy image,
Adelaide!

Through the leaves the sweet breath of ev'ning whispers,
May's bright bells through the grass are lightly tinkling,
Streamlets murmur, and nightingales are hymning,
Adelaide!

Soon, oh, wonder, upon my tomb will blossom
One small flow'r, from my fond heart's ashes springing,
On its petals one name will brightly glisten,
Adelaide!

Orchestral Suite, "Impressions of Italy" . Gustave Charpentier.

(Born at Dieuze, France, June 25, 1860; now living at Paris.)

Charpentier, a *prix de Rome* of 1887, wrote the suite, "Impressions

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SCHUMANN . . . . . Symphony No. 2

HARRY ROWE SHELLEY . . . . . Overture, "Santa Claus"

TSCHAIKOWSKY . . . . . Symphony No. 5

WAGNER

"Wotan's Farewell" and "Fire Charm," from "Die Walküre." Wotan, MR. ANTON VON ROOY

A "Faust" Overture.

WEBER . . . . . Aria from "Euryanthe" MR. VAN HOOSE

d'Italie," at the Villa Medici, Rome. The finale, "Napoli," was first performed at the Institute, Paris, Oct. 31, 1891; it was also performed at a Lamoureux Concert, Nov. 15, 1891. The suite, as a whole, was played for the first time at a Colonne Concert, March 13, 1892. The first performance in the United States was under Mr. Theodore Thomas at Chicago, Nov. 24, 1893.

Alfred Ernst* wrote an explanatory programme of the five movements. This programme has been Englished by Mr. William Foster Apthorp as follows: —

I. SERENADE. It is nearly midnight. Coming out from the *osterie*, the young fellows of the neighborhood sing long, burning songs, at times sad, often with a savage accent, under their betrotheds' windows. These love-sick phrases are answered by mandolines and guitars. Then the song of the young men sounds again, and dies away, little by little.

II. AT THE FOUNTAIN. Toward the ravines, where the waterfalls spread out, march the girls, bare-armed, bare-legged, with their white chemisette wide open over their shoulders and tanned bust. Serious, peaceful, without voice and without a thought, they walk on, to a calm rhythm that is almost religious, carrying bronze jugs on their heads, with a slight swaying of the hips beneath the rigidity of their head and shoulders. And it is like a procession of priestesses, proud and passive, marching their silent march through the burning brightness of the sunlight, while at times the gay refrain of the shepherds sounds down from the mountain.

III. ON MULEBACK. Toward evening, along the road that winds through the Sabine Mountains, the mules trot at an even gait, to the bright rhythm of their bells. That melody of the violoncello is the *canzone*, sung with full voice by the *mulattiere;* and those sweet thirds of the flutes that follow are the loving song, murmured by the fair girls with deep eyes, seated, or rather kneeling, in the big carts that go up toward the village.

IV. ON THE SUMMITS. It is noon in the lofty solitudes, in this "Desert of Sorrento" which overlooks the town, from whence the eye embraces the islands and the sea. The strings with their long-sustained notes, paint, as it were, the background of the picture, that extent of sea and country burnt by the sun, that glowing atmosphere; a horn suggests the far-off bell of a monastery. The flutes, clarinets, harps, tell of the twittering of birds, vociferously trilling, as if drunk with warmth and light. Those violas and 'celli that sing, that gradually swell their tones, are the soul, the enthusiasm of the poet, the voice that rises up in the solitude, while the church bells grow louder, and the chimes from Sorrento, from Massa, even from Malfi, awaken those from the hills, interlace their sounds over a compass of several octaves, pass over the desert of summits, and are lost far off over the blue sea. All is peace, some sounds of bells are still heard, feeble and sweet, in the distant immensity.

V. NAPLES. In this last part of his "Impressions," the composer has attempted to paint a musical picture of Naples, its population, its wholly outdoor life, its joyfulness. . . . At first we hear scattered vibrations: heat, light, the swarming crowd. It seems as if songs came from every

* Alfred Ernst, who died May 15, 1898, about forty years old, was librarian of the Bibliothèque Sainte-Geneviève, Paris, and music critic of *la Paix*. A pupil of the École Polytechnique, he abandoned science for literature. A perfervid Wagnerian, he translated into French the book of "Die Meistersinger," and his version was used when the opera was produced at the Opéra (Nov. 10, 1897). He translated the book of "Das Rheingold" also. A frequent contributor to journals, magazines, encyclopædias, he published these volumes: "L'Œuvre Dramatique de Hector Berlioz" (1884); "Richard Wagner et le Drame Contemporain" (1887); "L'Art de Richard Wagner, l'Œuvre Poétique" (1893); and in company with Élie Poirée, "Étude sur 'Tannhäuser' de Richard Wagner" (1895). This simple, modest, industrious man died from overwork and the care and anxiety spent on his three sick little children.

street, dance rhythms, the amorous languor of violins, the amusing plunking of guitars. Calls answer to calls, military bands play proudly their brazen symphony; dancers strike the ground with their feet, carry the rocking rhythm of tarantellas from group to group. 'Tis like the great song of a people, the hymn of Naples on the shore of its azure bay, with the intermittent rumbling of Vesuvius overcrowding the sentimental songs the singers sing on the quays in their nasal voice. . . . And evening falls, while fireworks burst forth in gerbes of light, in bouquets of stars, which soar and go out over the boundless mirror of the waves.

***

The suite is scored for 3 flutes (one interchangeable with piccolo), 3 oboes (one interchangeable with cor anglais), 3 clarinets (one interchangeable with bass clarinet), 1 soprano saxophone (interchangeable with alto saxophone), 4 bassoons, 4 horns, 2 cornets, 2 trumpets, 3 trombones, bass tuba (a second bass tuba *ad libitum*), kettle-drums, snare-drum, bass drum, tambourine, triangle, cymbals, 2 small bells, 2 harps, strings.

I. Serenade. Assez vite, A major, 2-4. Love theme in 'cellos. Harps and strings (allegretto, 2-4) are as answering mandolins and guitars. Theme for flutes and violins. Viola solo off the stage.

II. At the Fountain. Tranquille, assez lent, B-flat major, 2-4. Theme for oboes. Slow march for strings. Shepherd's call (wind instruments).

III. On Muleback. Allegretto, G minor, 2-4; andantino, G major, 3-4.

IV. On the Summits. Moderato, A major, 3-4.

V. Naples. Allegro non troppo, D major, 2-4.

This suite was first performed in New York at Mr. Courtlandt Palmer's concert, conducted by Mr. Seidl, in 1894. The first performance in Boston was at a Symphony Concert, March 30, 1901. The suite, with the exception of the finale, was played in Boston by the Boston Women's Symphony Orchestral Society, Mr. Arthur Thayer conductor, April 16, 1901. The first four movements were also played by the Orchestral Club, Mr. Georges Longy conductor, April 23, 1901.

***

Gustave Charpentier studied under Stappan, a violinist, at Tourcoing, whither his parents moved after the Franco-Prussian war. To support himself, he worked as an accountant in a factory. He then went to the Conservatory at Lille, where he made for himself such a reputation that the municipality of Tourcoing gave him a pension of 1,200 francs to study at Paris. He entered the Paris Conservatory in 1881, and took violin lessons of Messart and harmony with Pessard. He was obliged to perform military service, and on his return to Paris he became a pupil of Massenet. He took the *prix de Rome* in 1887 with his cantata "Dido," performed Oct. 29, 1887, at the Salle de l'Institut.

Prix de Rome in 1887, and his first genuine success was his opera "Louise," produced after long delay and bitter struggles in 1900! It was Ernest Legouvé, who sung in his libretto, "L'Amour Africain" (music by Paladilhe, Opéra-Comique, Paris, May 8, 1875), the misfortunes of these crowned musicians: —

Oyez les tristes contretemps
D'un mélancolique jeune homme,
D'un jeune homme de soixante ans,
Que l'on appelle un prix de Rome.

Listen to the wretched plight
Of a melancholy man,
A young man of sixty years,
Whom they call "*un prix de Rome*."

Charpentier sent from the Villa Medici as the fruits of his work this suite of "Impressions"; also a symphony-drama, "La Vie du Poète," in four movements, for orchestra, chorus, solo voices, and he wrote the text as well as the music of this extraordinary work, which was first performed at the Paris Conservatory, May 18, 1892. In the last movement Charpentier introduced "all the noises and echoes of a Montmartre festival, with its low dancing-rooms, its drunken cornets, its hideous din of rattles, the wild laughter of bands of revellers, and the cries of hysterical women."

Charpentier's next composition was a strange set of songs, "Impressions fausses," performed at a Colonne Concert, March 3, 1895. The composer was inspired by two of Paul Verlaine's poems, "La Veillée rouge" and "La Ronde des Compagnons." The music, described as anarchistic, met with lively opposition, which was met in turn by warm eulogies of the mastery in workmanship. In "La Ronde des Compagnons" Charpentier interpolated as a gloss on Verlaine's poetry, for the chorus of prisoners, verses of the "Marseillaise" and cries of "Hum, Vaillant, Sh!" "Hum, Henri, Sh!" "Hum, Ravachol, Sh!" As Gustave Robert wrote, the poetry of Verlaine, charming by the gentle irony of its melancholy, was turned into a sort of declamatory hymn of anarchists. "Not that I blame Charpentier for having socialistic, anarchistic, or any other theories he may choose to entertain, but I wish that he would expose them on a more opportune occasion." The solo singers were Taskin and Cheyrat.

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Still more extraordinary were the "Trois Poèmes chantés," — "Chanson du Chemin" (Camille Mauclair), "Jet' d'Eau" (Baudelaire), and the third, which was heard with frenetic applause and fierce hissing, "Les Chevaux de Bois" (Verlaine). They were sung by Auguez, Claeys, Galand, and a chorus at a Colonne Concert, Nov. 24, 1895.

The "Sérénade à Watteau" (poetry by Verlaine) was first performed at Charpentier's own house before a circle of friends. It is written for tenor solo, six female voices, string quartet, mandolines, two harps, two flutes, a Mustel organ, and a tambourine. It was performed Nov. 8, 1896, the day of the inauguration of the monument to Watteau in the garden of the Luxembourg. The singers were Charlotte Wyns and Mauguière. The piece was performed for the first time in concert at Colonne, Nov. 29, 1896. "R. D. C." wrote in the *Guide Musical*, "The melodic accent is lacking in both accuracy and freedom." The success of the "Sérénade" was indisputable. The Academic Palms were offered to Charpentier, who refused the honor. "First play my music," he answered, and thus referred to scores which were ready, but over which no manager would look.

Montmartre is as dear to Charpentier as the camel was to Félicien David. In 1898, when, by the way, he applied for the management of the proposed Théâtre-Lyrique, he saw the performance of his "Couronnement de la Muse," which, written the year before for a Montmartre festival, was finally produced at the Grand Theatre, Lille, June 5, when Blanche Dassonville was crowned as the Muse. Duffaut, a tenor from the Opéra, Paris, represented the Poet, and Blanche Mante represented Beauty. Charpentier's idea was that each year and in each town a Muse should be chosen from work-girls and crowned solemnly. The piece was announced for the 14th

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Études Symphoniques, Op. 13 (by request)	Schumann
Impromptu, Op. 36 Mazurka, Op. 7, No. 1 Valse, Op. 64, No. 1 Valse, Op. 64, No. 2 Étude, Op. 10, No. 5 Andante spianato and Polonaise, Op. 22	Chopin
"Si oiseau j'étais." Étude, Op. 2, No. 6 (by request)	Henselt
Polonaise, E major (by request)	Liszt

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of July, that year, the national fête at Paris, but it was postponed on account of the rain, and it was performed in the Place de l'Hôtel de Ville, July 24. In this piece, made for the open air, Charpentier gave full vent to his socialistic ideas. Street-cries of Paris were used as leading themes. After an overture there was a Ballet of Pleasure.

"In the midst of the dancing appeared Beauty, personified by Mlle. Mante, of the Opéra, who expressed in pantomime her desire to give eternal form to the efforts of Humanity. She was followed by a group of poets, who assured the Muse that they found her very charming (all this in pantomime, of course). Beauty thereupon crowned the Muse with white roses; and then Suffering, dressed as a Pierrot, made his appearance, this rôle being filled by that admirable pantomimic artist, M. Sévérin. He expressed, first of all, the eternity and the consequent hopelessness of Suffering, appealing to Heaven, then to the pity of man, whose egoism he denounces and then revolts against, dreaming of a possible revenge, amid the clamors for justice which burst from the throats of others like himself, though the triumphant march of victims toward the ultimate attainment of happiness still continues. But his hopes of a millennium are chimerical. Suffering can only cease with the human race. A choir, however, announces the arrival of the Muse of Happiness, who clasps the enchanted Pierrot by the hand, and Suffering sinks at her feet in adoration. The next scene was extremely pretty. It had been arranged by the well-known artist, Roedel, and consisted chiefly of a sort of allegorical procession in honor of Michelet. Behind Michelet's bust figured History and Poetry,—two young ladies. In front of the bust were a young man and a young woman representing Youth and dressed in the fashion of 1830. They turned over the leaves of a vast book, the history of France, and, as each leaf was turned, persons dressed in costumes of the period passed by in procession, and finally grouped themselves at the back of the stage. The delegations of workmen, schoolmasters, students, freemasons, and choral societies then paced before them. This was the conclusion."

But this was not the first time that street cries were used as themes in set composition. There is the vocal piece, "Les Cris de Paris," by

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Clément Jannequin of the sixteenth century. Some say that a "Ballet des Cris de Paris" was danced in the reign of Louis XIV., and that the Grand Monarch himself took part in it; but the score has not been found. Adolphe Adam introduced the "moan of labor" — "Ohé! Ohé!" — used by the boatmen of the Seine (No. 5 of eight male choruses, "Les Métiers"). Félicien David took one of his most popular themes from a strolling cheese-monger. Halévy composed "*Quand paraîtra la pâle aurore*" after hearing the cry, "*Belles bottes d'asperges.*" In 1857 Georges Kastner published his "Cris de Paris: Symphonie humoristique," an elaborate score of 171 pages, as a supplement to his incredibly learned and curious essay, "Les Voix de Paris."

Charpentier achieved fame and fortune — he had been miserably poor — by his "Louise," a musical romance in four acts, produced at the Opéra-Comique, Paris, Feb. 2, 1900. The story, written by him, is of a working-girl of Montmartre, over whom the city of Paris casts a mighty spell. She leaves her home to live with Julien, a painter. Remorseful, she returns and is forgiven; but the routine of a simple household bores her. The city, seen from Montmartre, calls her to it. Julien reappears, and she goes with him; and her father, broken-hearted, curses Paris, which has robbed him of his child. Miss Rioton created the part of Louise. The opera is still exceedingly popular in Paris and in the provinces, and it has made its triumphant way through Germany. "Louise" is said to be the first opera of a trilogy.

Two collections of songs by Charpentier have been published,— "Poemes Chantés," "Les Fleurs du Mal."

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BRAHMS . . .	Trio for Piano, Violin, and Violoncello, in C minor, Op. 101
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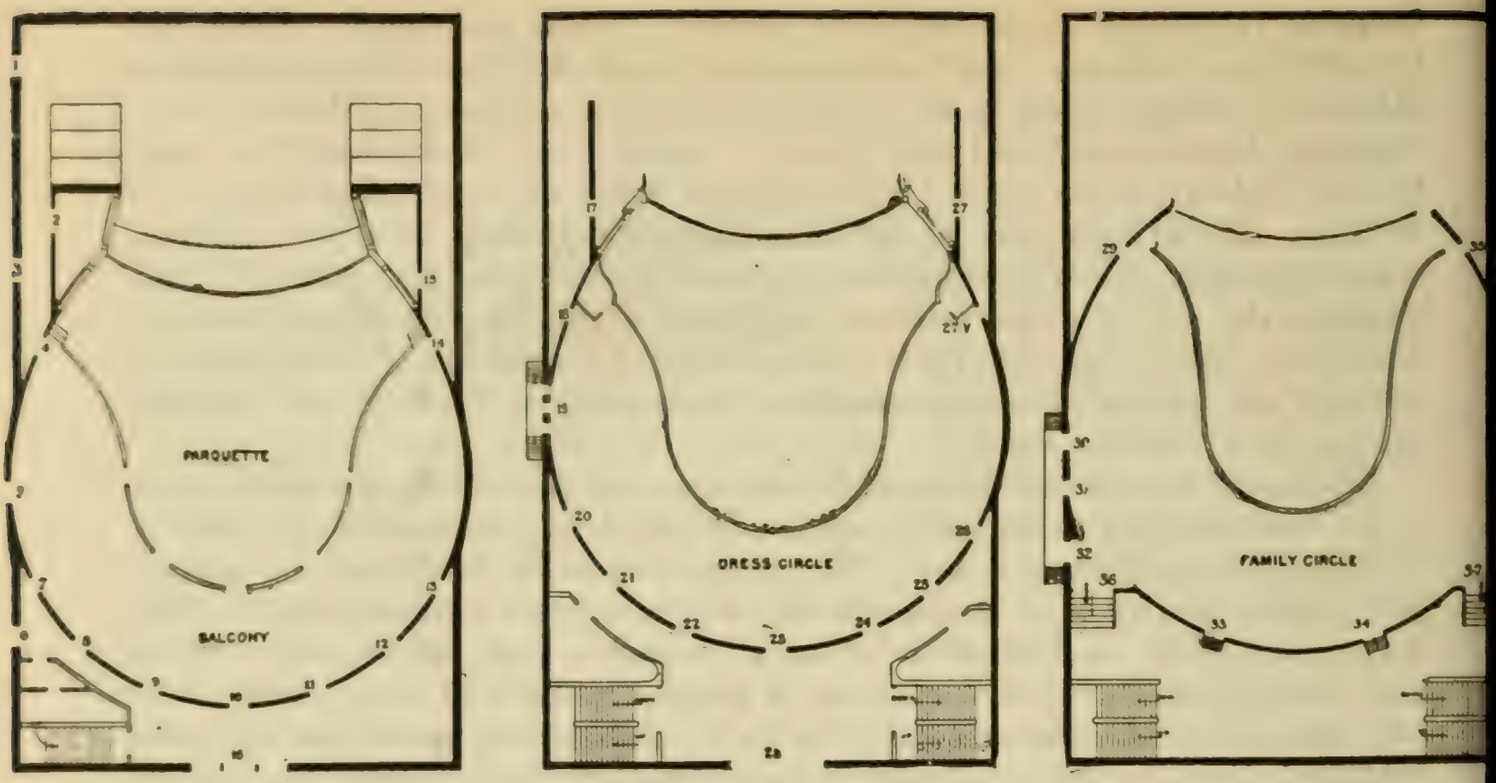

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1. SONATE. D major, Op. 12, No. 1, Piano and Violin . . Beethoven
2. SONGS. (*a*) Wohin? . . . . . Schubert
   (*b*) Himmelsboten zu Liebchen's Himmelsbett
   (*c*) Ständchen . . . R. Strauss
3. SONGS. (*a*) Mit Myrthen und Rosen . . . . . Schumann
   (*b*) So willst du des Armen dich gnädig erbarmen? *From the "Fair Magelone"* . . . . . Brahms
   (*c*) O liebliche Wangen . . . . .
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PROGRAMME.

Schubert . . . . . **Symphony in C major, No. 9**

I. Andante. Allegro, ma non troppo.
II. Andante con moto.
III. Scherzo: Allegro vivace. Trio.
IV. Finale: Allegro vivace.

Saint-Saëns . **Concerto for Pianoforte, No. 2, in G minor, Op. 22**

I. Andante sostenuto.
II. Allegretto scherzando.
III. Presto.

Wagner . **Introduction and "Love Death," from "Tristan and Isolde"**

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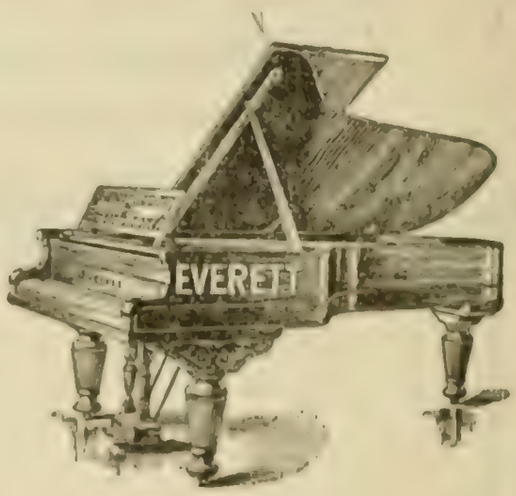

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Symphony in C major, No. 9 . . . . . Franz Schubert.

(Born at Lichtenthal, Vienna, Jan. 31, 1797; died at Vienna, Nov. 19, 1828.)

The manuscript of this symphony, numbered 7 in the Breitkopf & Härtel list and sometimes known as No. 10, bears the date March, 1828. It is said that Schubert gave the work to the Musikverein of Vienna for performance; that the parts were distributed; that it was even tried in rehearsal; that its length and difficulty were against it, and it was withdrawn on Schubert's own advice in favor of his earlier Symphony in C, No. 6 (written in 1817). All this has been doubted; but the symphony is entered in the catalogue of the society under the year 1828, and the statements just quoted have been fully substantiated. Schubert said, when he gave the work to the Musikverein, that he was through with songs, and should henceforth confine himself to opera and symphony.

It has been said that the first performance of the symphony was at Leipsic in 1839. Is this statement true? Schubert himself never heard the work; but it was performed at a concert of the Gesellschaft der Musikfreunde, Vienna, Dec. 14, 1828, and repeated March 12, 1829. It was then forgotten, until Schumann visited Vienna in 1838, and looked over the mass of manuscripts then in the possession of Schubert's brother Ferdinand. Schumann sent a transcript of the symphony to Mendelssohn for the Gewandhaus concerts, Leipsic. It was produced at the concert of March 21, 1839, under Mendelssohn's direction, and repeated three times during the following season,— Dec. 12, 1839, March 12 and April 3, 1840. Mendelssohn made some cuts in the work for these performances. The score and parts were published in January, 1850.*

The first performance in Boston was at a concert, October 6, 1852, when

* Hanslick said in "Geschichte des Concertwesens in Wien" (Vienna, 1869) that the sixth, not the ninth, symphony was performed at the concert in Vienna, Dec. 14, 1828; that the ninth was first heard in Vienna in 1839, when only the first and second movements were played, and separated by an aria of Donizetti; that the first complete performance at Vienna was in 1850. Grove makes the same statement. But see Richard Heuberger's "Franz Schubert" (Berlin, 1902), p. 87.

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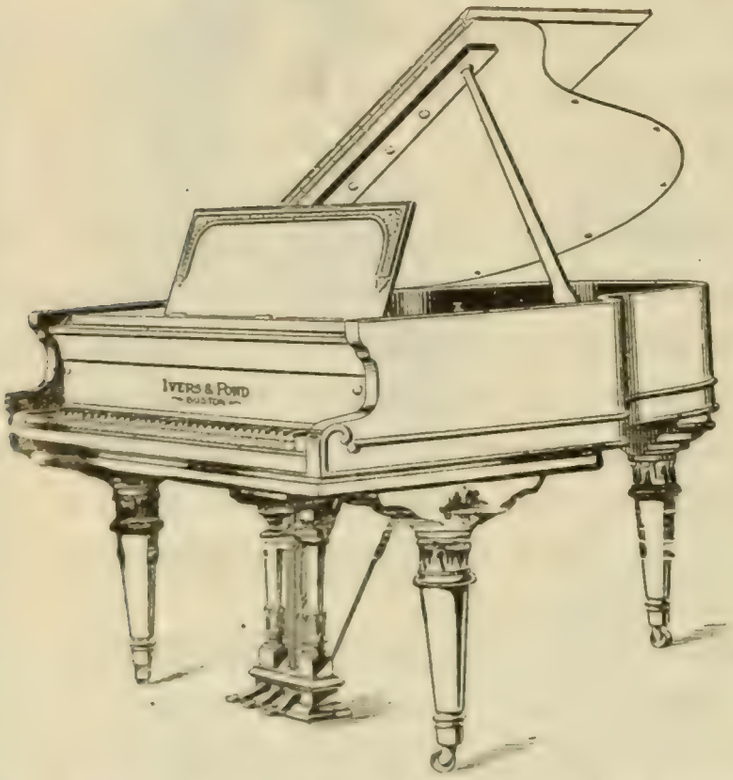

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the small orchestra was led by Mr. Suck. We are told that on this occasion the first violins were increased to four, two extra 'cellos took the place of the bassoons, and a second oboe was added. The Germania Orchestra played the symphony in 1853 and 1854, and the first performance at a Philharmonic Concert was on March 14, 1857.

The first performance in New York was on January 11, 1851, by the Philharmonic Society, led by Mr. Eisfeld.

The manuscript is full of alterations, and as a rule Schubert made few changes or corrections in his score. In this symphony alterations are found at the very beginning. Only the Finale seems to have satisfied him as originally conceived, and this Finale is written as though at headlong speed.

The symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, kettle-drums, strings. There is a story that Schubert was afraid he had made too free use of trombones, and asked the advice of Franz Lachner.

The second theme of the first movement has a decidedly Slav-Hungarian character, and this character colors other portions of the symphony both in melody and general mood.

The rhythm of the scherzo theme had been used by Schubert as early as 1814 in his quartet in B-flat. It may also be remarked that the scherzo is not based on the old menuet form, and that there is more thematic development than was customary in such movements at that period.

There is a curious tradition — a foolish invention is perhaps the better phrase — that the Finale illustrates the story of Phaëton and his celebrated experience as driver of Apollo's chariot. Others find in the Finale reminiscence of the terrible approach of the Stone-man toward the supper table of Don Giovanni.

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Schumann, after a performance of the symphony at Leipsic, wrote a rhapsody which may well take the place of an analysis: —

"Often, when looking on Vienna from the mountain heights, I thought how many times the restless eye of Beethoven may have scanned that distant Alpine range, how dreamily Mozart may have watched the course of the Danube, which seems to thread its way through every grove and forest, and how often Father Haydn looked at the spire of St. Stephen and felt unsteady whilst gazing at such a dizzy height. Range in one compact frame the several pictures of the Danube, the cathedral towers, and the tant Alpine range, and steep all these images in the holy incense of tholicism, and you have an ideal of Vienna herself; the exquisite landape stands out in bold relief before us, and Fancy will sweep those strings hcih, but for her, would never have found an echo in our souls.

"In Schubert's symphony, in the transparent, glowing, romantic life therein reflected, I see the city more clearly mirrored than ever, and understand more perfectly than before why such works are native to the scene around me. I will not try to extol and interpret the symphony; men in the different stages of life take such different views of the impressions they derive from artistic fancies, and the youth of eighteen often discovers in a symphony the echo of some world-wide event, where the mature man sees but a local matter, whereas the musician has never thought of either the one or the other, and has merely poured forth from his heart the very best music he could give. But only grant that we believe that this outer world, to-day fair, to-morrow dark, may appeal deeply to the inmost heart of the poet and musician, and that more than merely lovely melody, something above and beyond sorrow and joy, as these emotions have been portrayed a hundred times in music, lies concealed in this symphony — nay, more, that we are by the music transported to a region where we can

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" Schubert's easy and brilliant mastery over the resources of an orchestra would be unintelligible, if one did not know that six other symphonies had preceded his last effort, and that he wrote it in the full maturity of his powers. Those gifts must be pronounced extraordinary in a man who, having during his lifetime heard so little of his own instrumental works, succeeded in so masterly a handling of the general body of instruments which converse with one another like human voices and chorus. Except in numbers of Beethoven's works, I have nowhere found such an extraordinary and striking resemblance to the organs of the human voice as in Schubert's; it is the very reverse of Meyerbeer's method of treating the human voice. The complete independence in which the symphony stands in respect of Beethoven's is another sign of its masculine originality. Let any one observe how wisely and correctly Schubert's genius develops itself. In the consciousness of more modest powers, he avoids all imitation of the grotesque forms, the bold contrasts, we meet with in Beethoven's later works, and gives us a work in the loveliest form, full of the novel in

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tricacies of modern treatment, but never deviating too far from the centre point and always returning to it. This must be patent to any one who often considers this particular symphony.

"At the outset, the brilliancy, the novelty, of the instrumentation, the width and breadth of form, the exquisite interchange of vivid emotion, the entire new world in which we are landed,— all this is as bewildering as any unusual thing we look upon for the first time in our lives; but there ever remains that delicious feeling which we get from some lovely legend or fairy story; we feel above all that the composer was master of his subject, and that the mysteries of his music will be made clear to us in time. We derive this impression of certainty from the showy romantic character of the introduction, although all is still wrapped in the deepest mystery. The transition from this to the Allegro is entirely new; the tempo does not seem to vary; we are landed, we know not how. The analysis of the movements piece by piece is neither a grateful task to ourselves nor others; one would necessarily have to transcribe the entire symphony to give the faintest notion of its intense originality throughout. I cannot, however, pass from the second movement, which addresses us in such exquisitely moving strains, without a single word. There is one passage in it, that where the horn is calling as though from a distance, that seems to come to us from another sphere. Here everything else listens, as though some heavenly messenger were hovering around the orchestra.

"The symphony, then, has had an influence on us such as none since Beethoven's have ever exercised. Artists and amateurs joined in extolling its merits, and I heard some words spoken by the master who had studied the work most elaborately, so as to ensure a grand performance and interpretation of so gorgeous a work — words which I should like to have been able to convey to Schubert, as perhaps conveying to him a message which would have given him the sincerest pleasure. Years perhaps will pass be-

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fore the work becomes naturalized in Germany; I have no fear of its ever being forgotten or overlooked; it bears within its bosom the seeds of immortal growth."

Concerto for Pianoforte, No. 2, in G minor, Op. 22.

Camille Saint-Saëns.

(Born in Paris on Oct. 9, 1835; still living.)

Saint-Saëns composed this concerto in 1868. He was the pianist when the work was performed for the first time at the Cirque d'Hiver, Paris, Dec. 13, 1868. He was also the pianist in the performance at the conservatory, Dec. 19, 1869. Mr. B. J. Lang was the pianist when the concerto was performed for the first time at a concert of the Philharmonic Society of New York, Dec. 9, 1876.

The following analysis is by Mr. W. F. Apthorp: —

The first performance of this concerto in Boston was by Mr. B. J. Lang, at a concert of the Harvard Musical Association on Feb. 3, 1876.

The first movement opens with a free contrapuntal cadenza for the pianoforte alone, Andante sostenuto in G minor (4-4 time, but with no bars marked in the score up to the point where the orchestra enters). This cadenza begins with a sort of free adaptation of the old clavecin style to the modern pianoforte, but grows more brilliant and modern in character as it goes on. Then the orchestra enters fortissimo with two great chords of the tonic and dominant (first inversion), very like those which introduce the opening slow movement of Mozart's overture to "Don Giovanni," followed by a vigorous phrase in a strongly marked rhythm. A recitative-like

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phrase in the oboe, accompanied at first by the pianoforte, then by the strings pizzicati, leads to the presentation of the first theme by the pianoforte alone, the strings soon coming in with an accompaniment during the development. Some imitations between the pianoforte and the strings and wood-wind lead to a subsidiary theme in the relative major (B-flat), given out by the pianoforte, some of the phrases being reinforced by the wood-wind. A new episodic phrase in the clarinet, accompanied by repeated chords in the flutes and horns and rapid running passages in the pianoforte, leads to a change of tempo, più animato, and the solo instrument begins a long climax of brilliant passage-work, rapid double thirty-second notes in the right hand against slow arpeggj in the left being succeeded by more and more brilliant "double-shuffle" octaves and chords, accompanied at first by sustained harmonies in the strings and wood-wind, then by the whole orchestra. The climax goes on, sempre più animato e crescendo, until the tempo becomes twice as fast as before; then, with a sudden return to the original slower tempo, the first theme returns fortissimo in G minor in the violins, violas, and 'celli in octaves, against a perfect whirlwind of octaves and double arpeggj in the pianoforte. This outburst is followed by a continuation of the theme in the pianoforte alone, the right hand playing the melody in octaves and the left rolling out long rising and falling arpeggj; soon the melody passes into the flute, oboe, and clarinet in octaves, the solo instrument keeping up its arpeggio accompaniment. A brilliant unaccompanied cadenza for the pianoforte follows, in which figures from the first theme are worked out. Toward the end the orchestra comes in again and leads to a coda, in which we hear once more the contrapuntal passage with which the movement opened, but now accompanied by the orchestra. It ends with a repetition of the strong orchestral passage which

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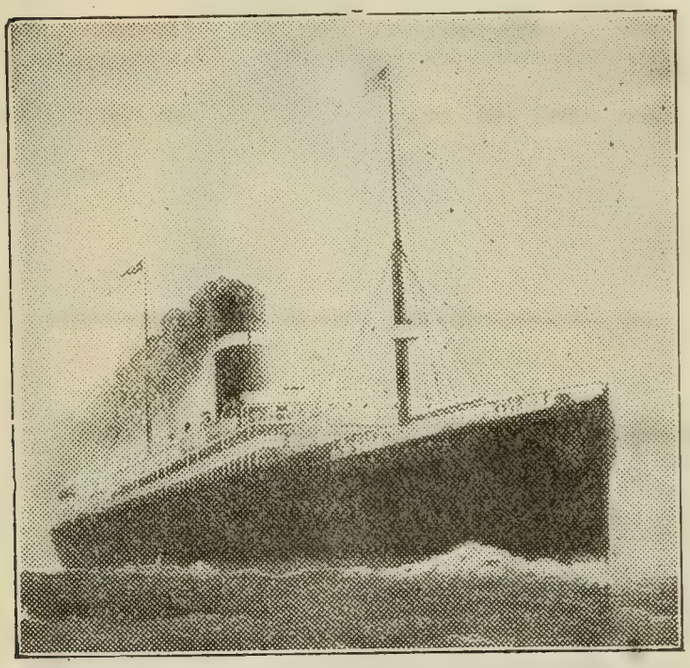
first introduced the principal theme. This movement has nothing of the symphonic form usual in first movements of concertos. Indeed it is really the slow movement of the composition. The cyclical form of this concerto is, accordingly, defective, like that of Beethoven's sonata in C-sharp minor, Op. 27, No. 2; what would be technically the first movement is omitted by the composer.

The second movement, Allegretto scherzando, in E-flat major (6-8 time), corresponds to the scherzo in character, though its form is that of a first movement. A pizzicato chord in the strings and some rapid rhythmic pulsations in the kettle-drums lead to the exposition of the dainty, nimble first theme by the pianoforte alone; this theme is then further developed by both pianoforte and orchestra, either in alternation or together. The second theme appears in B-flat major, the melody being sung by various wind and stringed instruments against a sort of guitar accompaniment in a very original rhythm in the pianoforte. The solo instrument soon takes part in the development, which is followed by a light, breezy little conclusion-theme in the pianoforte, accompanied by a tremolo in the strings, with now and then a soft chord in the wood-wind. Then comes a short free fantasia, and a third part which bears quite the conventional relations to the first. The movement ends pianissimo with a brief coda.

The third movement, Presto, in G minor (4-4 — really 12-8 — time), is a brilliant, rushing Saltarello. Two measures of rapid triplets in the bass of



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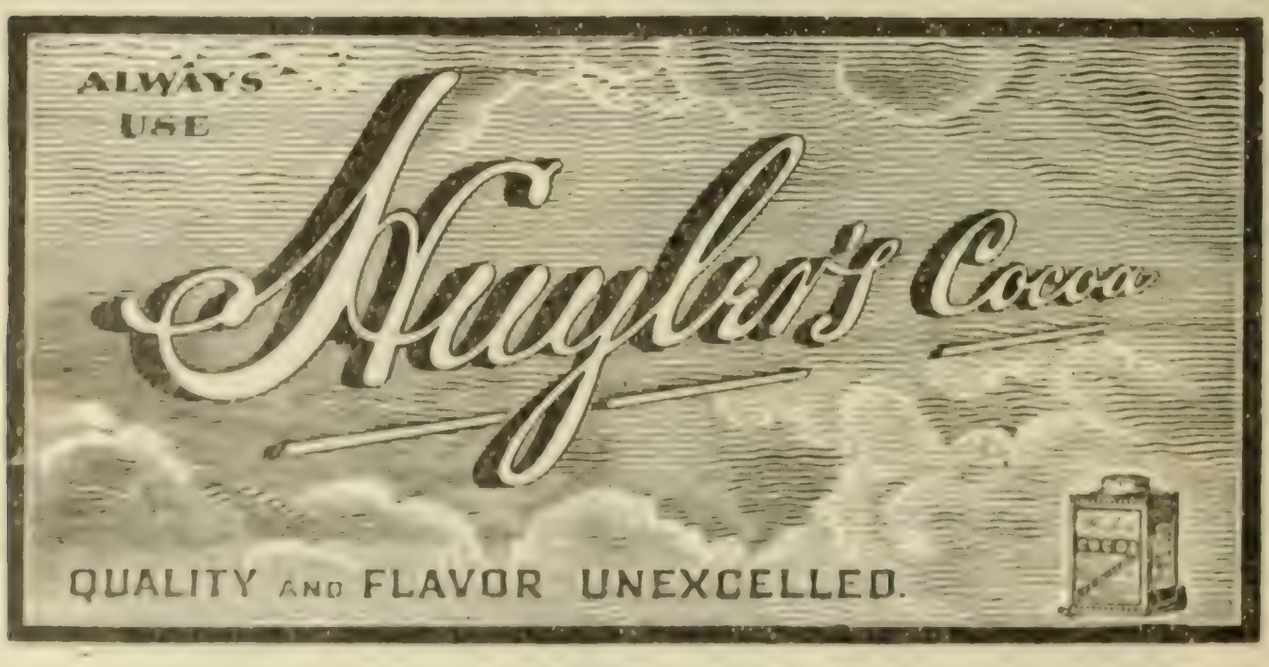
the pianoforte are followed by a repetition of the figure by all the strings against a loud G minor chord in the wind and kettle-drums. Then the solo instrument launches out upon the first theme, which it develops, sparingly accompanied by the orchestra. Some subsidiary passage-work leads to a sudden modulation to A major, in which key the second theme enters. The 12-8 saltarello rhythm is now abandoned; the melody is played on the pianoforte to a chattering accompaniment of repeated eighth-notes in the wood-wind and horns. Some more subsidiary passage-work, in which the 12-8 rhythm returns once more, and a short conclusion-theme, end the first part of the movement. In the free fantasia the first and second themes are elaborately worked out by the pianoforte, the working-out of the first theme being accompanied by sustained harmonies in the strings, which make way for the chattering of the wind instruments whenever the second theme appears. This working-out is followed by an episode in which the wood-wind and horns, reinforced later on by the strings, play a solemn choral in full harmony, against an obstinately repeated trill-figure in the pianoforte. This figure of the pianoforte is taken from the second theme. After the choral has been thus played through in even whole-notes, it is repeated more strongly in half-notes, the pianoforte still keeping up its repetitions of the trill. Some brilliant passage-work for the pianoforte leads over to the third part of the movement. This stands in wholly regular relations to the first part, the second theme now coming in D major (dominant of the principal key). A dashing coda, in which there are some striking effects like the tolling of great bells, ends the movement.

This concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings, to which is added 1 pair of cymbals *ad libitum* in the third movement. The score is dedicated to Mme. A. de Viliers, *née* de Haber.



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PRELUDE AND "LOVE DEATH," FROM "TRISTAN AND ISOLDE."

RICHARD WAGNER.

(Born at Leipsic, May 22, 1813; died at Venice, Feb. 13, 1883.)

The thought of "Tristan and Isolde" was first mentioned by Wagner in a letter to Liszt in the latter part of 1854; the poem was written at Zurich in the summer of 1857, and finished in September of that year; the composition of the first act was completed at Zurich, Dec. 31, 1857 (some say, only in the sketch); the second act was completed at Venice in March, 1859; the third act at Lucerne in August, 1859. The "action in three acts" was performed for the first time at the Royal Court Theatre, Munich, June 10, 1865; the first performance in America was at the Metropolitan Theatre, New York, Dec. 1, 1886; the first performance in Boston was at the Boston Theatre, April 1, 1895.

Both the Prelude and the Love Death were performed in concerts before the production of the opera at Munich. The Prelude was played for the first time at Prague, March 12, 1859, and von Bülow, who conducted, composed a close for concert purposes. It was stated on the programme that the Prelude was performed "through the favor of the composer." The Prelude was also played at Leipsic, June 1, 1859. Yet, when Johann Herbeck asked later in the year permission to perform it in Vienna, Wagner wrote him from Paris that the performance at Leipsic was against his wish, and that, as soon as Herbeck knew the piece, he would understand why Wagner considered it unsuitable for concert purposes. And then Wagner put the Prelude on the programme of his concert given in Paris, Jan. 25, 1860.

Wagner himself frequently conducted the Prelude and Love Death, arranged by him for orchestra alone, in the concerts given by him in 1863.

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minor, 6-8, is a gradual and long-continued crescendo to a most sonorous fortissimo; a shorter decrescendo leads back to pianissimo. It is free in form and of continuous development. There are two chief themes: the first phrase, sung by 'cellos, is combined in the third measure with a phrase ascending chromatically and given to the oboes. These phrases form a theme known as the Love Potion motive, or the motive of Longing; for commentators are not yet agreed even as to the terminology. The second theme, again sung by the 'cellos, a voluptuous theme, is entitled Tristan's Love Glance.

The Prelude is scored for 3 flutes (one interchangeable with piccolo), 2 oboes, cor anglais, 2 clarinets, bass clarinet, 3 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, kettle-drums, strings.

Isolde's Love Death is the title given, as some say, by Liszt to the music of Isolde dying over Tristan's body. This title is also given to the orchestral part of the scene played as concert music without the voice part. The music is scored for the same orchestra as the Prelude, with the addition of a harp.

Wagner at first intended that Therese Tietjens (1831–77) should create the part of Isolde; but, when he engaged Ludwig Schnorr von Carolsfeld (1836–65) for his Tristan, he took the tenor's wife, Malvina Guarrigues, or Malwina Garrigues, originally of a French family and the great-grand-niece of David Garrick. For the singular silence of Wagner in his writings concerning his first Isolde, see Maurice Kufferath's "Tristan et Iseult" (Paris, 1894), pp. 61–63. Wagner complimented her highly at the time of the performances. The fourth and last was on July 1, 1865. Schnorr died at Dresden, July 21 of that year, from the results of a cold contracted in the third act of the opera. His wife then left the stage.

The part of Isolde was created at New York by Lilli Lehmann, at Boston by Rosa Sucher.

The first performance of the Prelude and Love Death in Boston was at a Thomas concert, Dec. 6, 1871.

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